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A Moveable Feast:
The Temperley Collection of paper engineered pop-ups, transformations, and other surprises

Volume I: Books

DANIEL
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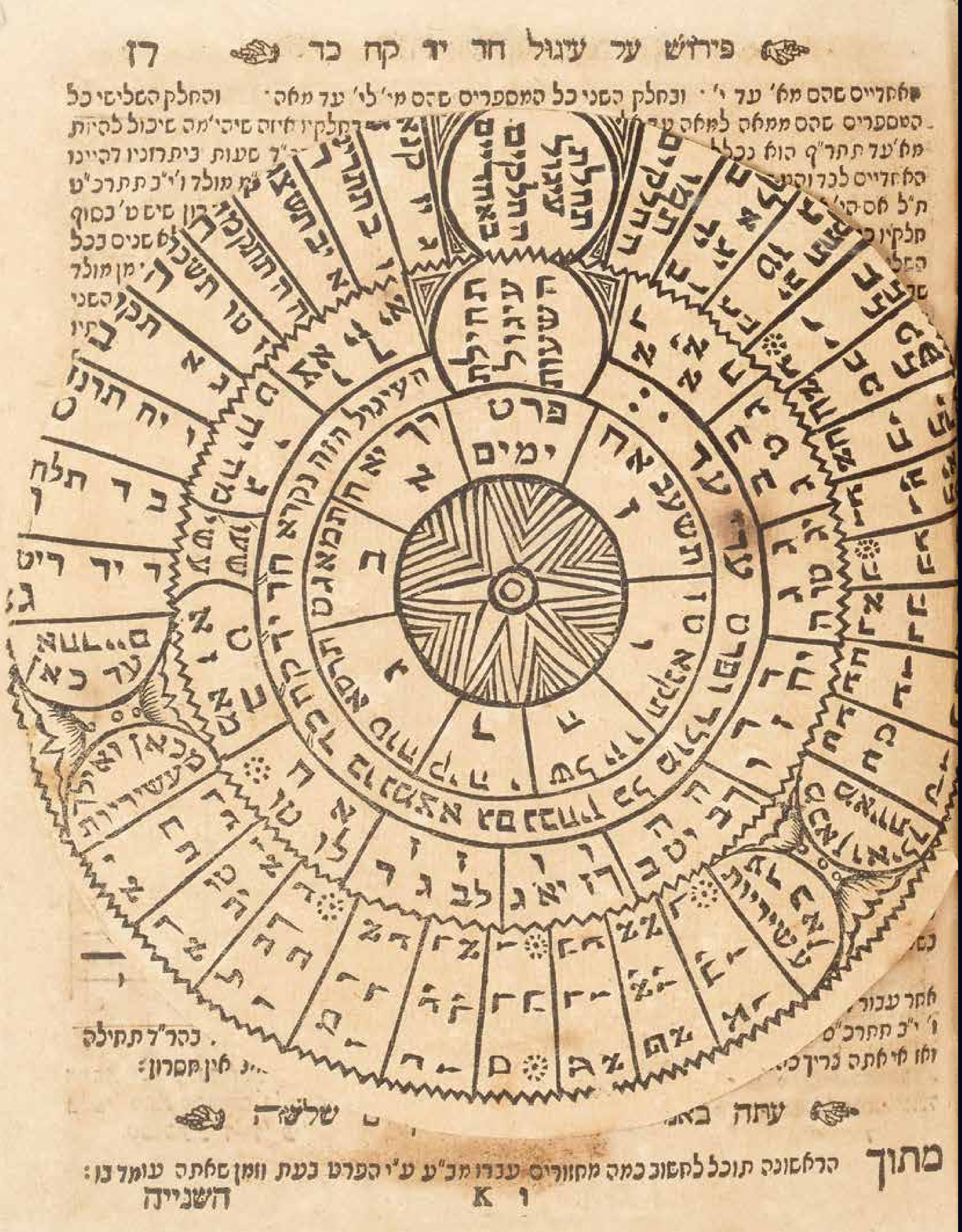
BOOKS


פירוש על עיגול חד יד קח כד
רז
מתוך

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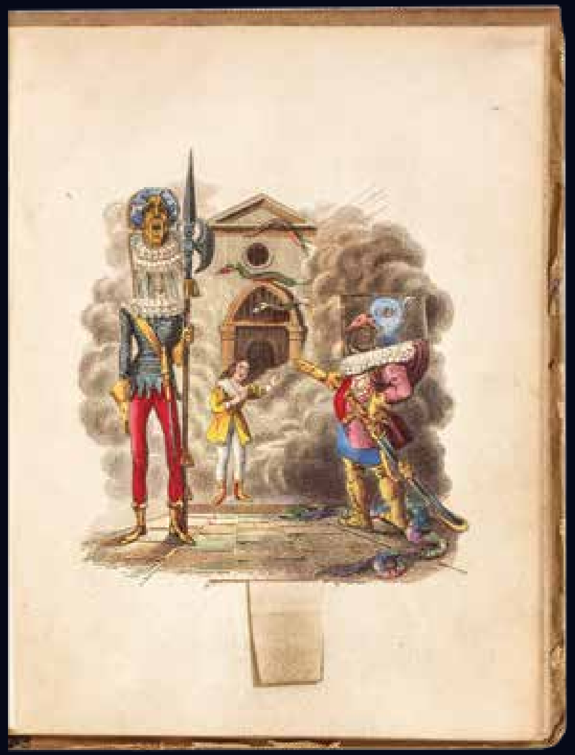
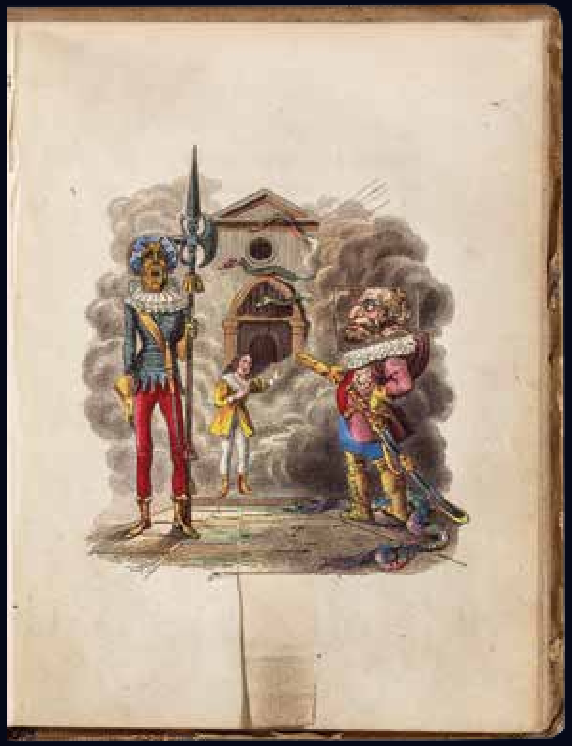




Introduction

Rosie and David Temperley believe that "communication, cooperation, and creativity" are the three key tenets for social cohesion, and life.

The Temperley Collection, their vast accumulation of books and ephemera, acquired over more than sixty years, is a blinding reflection of this bright ideal, illuminated via the ingenuity of a myriad of papery arts. The result is a cornucopia of marvels and delights that (literally) spring, bounce, twist, turn, fold, flap and flip – off, on and through the pages of thousands of books, cards, prints, and toys.

Over the course of the 500 years that the Temperley Collection spans, some of the most enlightened minds have used these methods to communicate the scientific and religious mysteries of our heavens and earth. Above all, the Temperley Collection practices what it preaches: it is a library that refuses to stay put on the shelves; it is an experience which demands immersion and participation.

Books

The best books come to life. Their stories, worlds, characters, and lessons burst from their pages, quite literally, in the case of the Temperley Collection.

In early examples, moveable elements are used to explain or illustrate the subject of the book: from the two-dimensional volvelles of Apianus, Beilin, Blebelius, and Gallucci in the sixteenth century; the sometimes three-dimensional re-examination of scientific and mathematical methods by Cowley (item 15), Dudley, Hofmann (item 10), Keil (item 15), "Poliander" (item 5), and Schwenter (item 4), during the long eighteenth century; to the most extensive private collection of "turn-up, turn-down" books, which begin with "Adam & Eve" (items 21 forwards) transformations, include the escapades of that loveable rogue Harlequin, and reach their apotheosis with the medical dissection books of Remmelin (item 12), Tuson (item 18), and Witkowski (item 19), of the eighteenth and nineteenth centuries.

As well as astronomy and anatomy, the principles of geography, gardening, music, architecture, mechanics, and more are demonstrated and displayed by a range of paper engineering techniques. Indeed, moveable mechanisms have been used to portray everything from politics (item 85) to pornography (item 33).

Moveable books for children began to be produced in the nineteenth century, when Brès added a pull-down mechanism to his playful book, 'Livre Joujou', in 1831 (item 30). Thus dawned a golden age of "pop-up" book production designed for a juvenile market. The firms of Meggendorfer, Dean, Nister, and Tuck, as well as their followers, lead the industry in the manufacture of ever-more exciting and interactive works. Increasingly complex paper engineering allowed three-dimensional scenes to spring from the pages, characters to move, and stories to be projected onto a wall or screen.

Hunt's
TOMATO PASTE

Such breakthroughs culminated in truly magnificent pieces, such as Meggendorfer's 'International Circus' (item 62), and family favourites including Rupert Bear (item 76). During the twentieth century, Chad Valley made the first books to self-identify as "pop-ups", Vojtěch Kubašta (item 83) published world-famous children's books 'from behind the Iron Curtain', and in the twenty-first, Robert Sabuda's renderings of classic stories such as 'Alice's Adventures in Wonderland' and 'The Wonderful Wizard of Oz' (item 100) have elevated the art of paper engineering to new heights.

With the ability to mass-print inevitably came mass-production, and the Temperley Collection includes an entire room FULL of books published in the age of ISBN, including beloved works such as 'The Very Hungry Caterpillar' (item 100). The private and art presses are also very well represented, as some of the world's greatest artists seized upon the medium as another way of conveying their creativity. Aptly enough, Pop artists Andy Warhol (item 90) and Damien Hirst (item 94) each produced pop-up books, which capture the playful and conceptual sides of their genius. Likewise, Italian designer Bruno Munari (items 86,88 and 89) created a series of books which challenge the very idea of what a book can be, playing in print and producing remarkable results.

The books within the Temperley Collection, both factual and fiction, invite adults and children alike to turn, twist, unfold, assemble, pull, feel, cut, paste, and explore. By getting to grips with the pages, the stories, messages, and lessons they bear are brought to life in the hands and the hearts of their readers.

WHEELS
WITHIN
WHEELS

One of the most popular books on cosmography ever published

1 **APIANUS, Petrus; and Gemma FRISIUS**

Petri Apiani cosmographia, per Gemmam Phrysium, apud Lovanienses medicum ac mathematicum insignem, denuo restituta. Additis de eadem re ipsius Gemmae Phry. libellis.

Publication
Antwerp, in pingui gallina Arnoldo Berckmanno, 1540.

Description
Quarto (250 by 165mm). Title-page with large woodcut vignette, further illustrations and diagrams throughout, five with volvelles, of which four have moveable parts, and one with a thread pointer, printer's device at end, ink library stamps removed from first and last leaves, washed; modern tan calf, blind, antique.

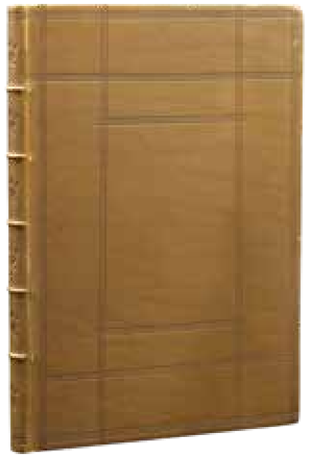
References
Alden 540/2; Fairfax Murray, 'German' 40; Sabin 1745.

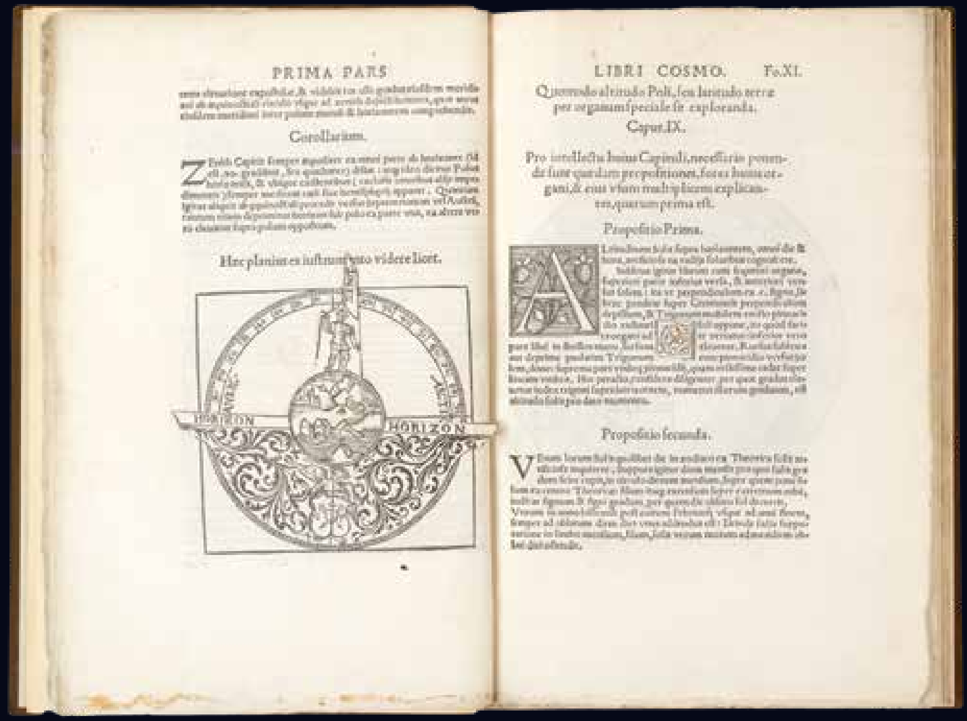
Number of items
1

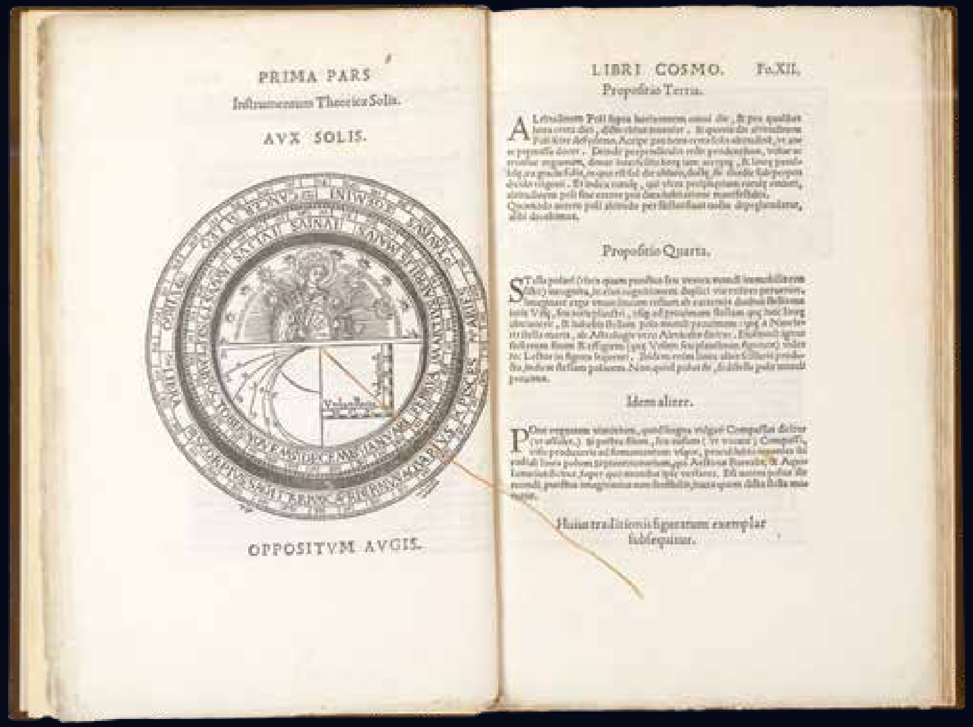
An early Latin edition of Apianus's important contribution to the geography of the Renaissance was edited by his student, Gemma Frisius (1508-1555); it contains his account of Peru, and describes the discovery of America by Amerigo Vespucci, in 1497. The woodcut illustrations demonstrate the astronomical, cartological, mathematical and geographical concepts discussed in the treatise.

The 'Cosmographia' is one of the most popular books on cosmography ever published. It went through no fewer than 45 editions, was published in four languages, and was manufactured in seven cities, by at least 18 printers. This popularity derived principally from its maps and discussion of the New World, but also from its ingenious use of volvelles. Indeed, Frisius's revisions to the work include a fourth volvelle showing the phases of the moon, not present in the original edition.

Peter Bienevitz (1501-52), better known as Petrus Apianus (1495-1552), was professor of mathematics and astronomy, holding chairs at Ingolstadt and Innsbruck. First published in 1524, the 'Cosmographia' was his first major work. It covers "the division of the earth into climatic zones, the uses of parallels and meridians, the determination of latitude, several methods for determining longitude including that of lunar distance, the use of trigonometry to determine distances, several types of map projections, and many other topics" (Karrow). Editions of the 'Cosmographia' printed after 1533 also include Frisius's treatise on topographical triangulation, in which he was the first person to propose it as a means of locating and mapping places: a landmark in the history of cartography.







Enough “world and time”...

2 **GALLUCCI, Giovanni Paolo**

Theatrum mundi, et temporis, In quo non solum precipuae horum partes describuntur, & ratio metiendi eas traditur, sed accomodatssimis figuris sub oculos legentium facilè ponuntur. Ubi Astrologiae principia cernuntur ad medicinam accommodata, Geographica ad nauigationem, singulæ stellæ cum suis imaginibus, item ad medicinam, & Dei opera cognoscenda, & contemplanda, kalendarium Gregorianum ad diuina officia, diesque sestos celebrandos, et alia multa, quae studiosus letor facile in legendo cognoscet, ex quo sit, ut Theologis, Philosophis, Medicis, Astrologis, Nauigantibus, Agricolis, ceteris bonarum artium, & scientiarum professoribus sit opus utilissimum; nunc primum in lucem editum.

Publication
Venice, apud Ioannem Baptistam Somascum, 1588.

Description
First issue. Six parts in one volume. Quarto (240 by 180mm). 50 woodcut volvelles, of which two are with three moveable parts, 14 are with two moveable parts, three are with some parts replaced in manuscript facsimile, and four possibly with parts in printed facsimile, 55 further circular woodcut illustrations, including two globular projections of the world (Shirley 160), 48 celestial charts, with the additional folding table ‘Canon Sexagenarius, vel Sexagesimorum scrupulorum’, with an Errata leaf on a cancel at end; contemporary limp vellum, yapp fore-edges, remains of two pairs of ties; preserved in modern maroon morocco backed clamshell box.

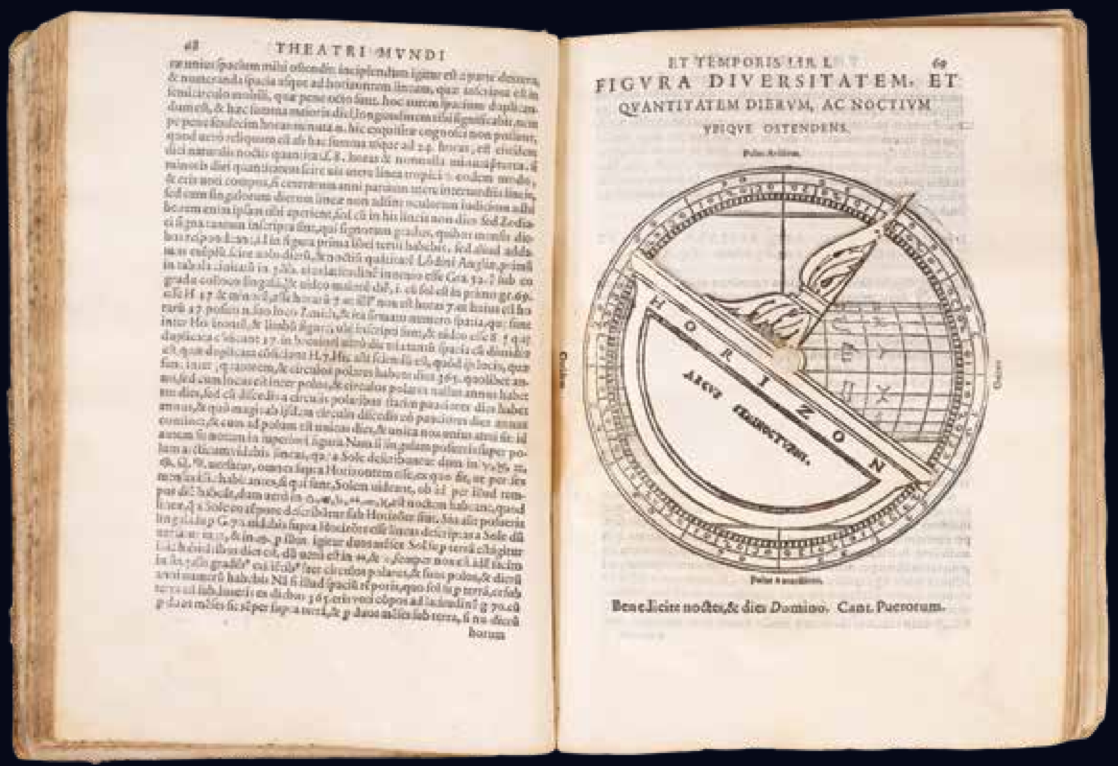
References
Adams G168; BM STC ‘Italian’, page 289; Honeyman 1423 & 1424; Houzeau & Lancaster 2725; Hutson, ‘Introduction to ‘Gallucci’s Commentary on Dürer’s ‘Four Books on Human Proportion’ (2020); Mortimer, ‘Italian’ 206; Riccardi I, col. 568; Thorndike VI, pages 158-159.

Number of items
1

The first celestial atlas to map the heavens using Copernican co-ordinates, as published in his ‘De Revolutionibus’ (1543). This example includes the unsigned leaf of the constellation Cepheus, between Mm4 and NN1. The text is divided into six parts, and describes and maps both celestial and terrestrial worlds, with the inferno at the centre of the earth within ten concentric circles. Gallucci’s text is aimed at the lay-person with simple mathematical models and images, including Ptolemaic constellations illustrated with mythological figures.

Giovanni Paolo Gallucci’s (c.1538-1621) ‘Theatrum mundi, et temporis...’ was published in the “wake of an increased interest in celestial mapping in the second half of the century, spurred on by the papacy (especially that of Pius IV and Gregory XIII). In the same manner, the highly influential treatment was dedicated to Sixtus V (Felice Peretti di Montalto), and even invokes the name of the pope in the hope that he would promote the study of celestial science by establishing an astronomical observatory in Rome. The author notes the favorable conditions of clear skies and elevated hills and also claims that the renowned German Jesuit mathematician and astronomer Christopher Clavius (1538–1612) would be on hand to assist in such investigations. Published shortly after the Sixtus V’s papal bull, in which astrology and other methods of divination were banned,... The seminal publication would set forth the framing devices that he would extend to his works on the visual arts. The numerous reprints and even a Spanish translation attest to the popularity of the work. In the following century, the work would be published under a different title, clarifying that this ‘Theater of the World and Time’ “explains celestial bodies by means of instruments and figures” (Hutson).

Provenance
Manuscript ex libris of an ecclesiastical library of Granada at the head of the title-page.

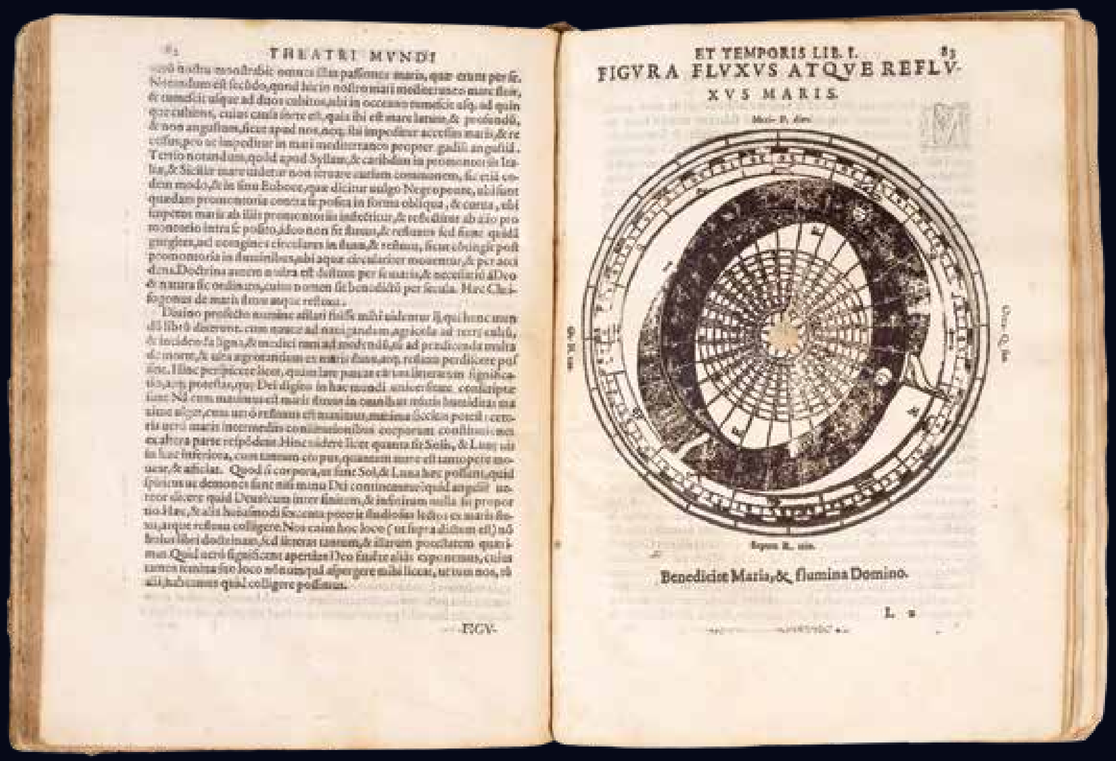


THEATRI MVNDI

ET TEMPORIS LIB. I.

FIGVRA DIVERSITATEM, ET QVANTITATEM DIERVM, AC NOCTIVM VBIQVE OSTENDENS.

Benedicite noctes,& dies Domino. Cant. Puerorum.



THEATRI MVNDI

ET TEMPORIS LIB. I.

FIGVRA FLVXVS ATQVE REFLVXVS MARIS.

Benedicite Maria,& flumina Domino.

An astronomical text book

3 **BLEBELIUS, Thomas De**

Sphaera, Primi Mobilis Rudimentis Libellus. Maxime Accommodatus: Accurata Methodo & Brevitate Conscriptus a M. Thoma Blebelio Budissino. prope Mendis Liberatus, Tabulisque Correctis Instructus. Adiectus ad Calcem est Canon Sinuum Joh. Regiomontani, ad Semidiametrum 10000000.

Publication
Wittenberg, Typis Fincelianis, Impensis Haredum Samuelis Selfisch, 1629.

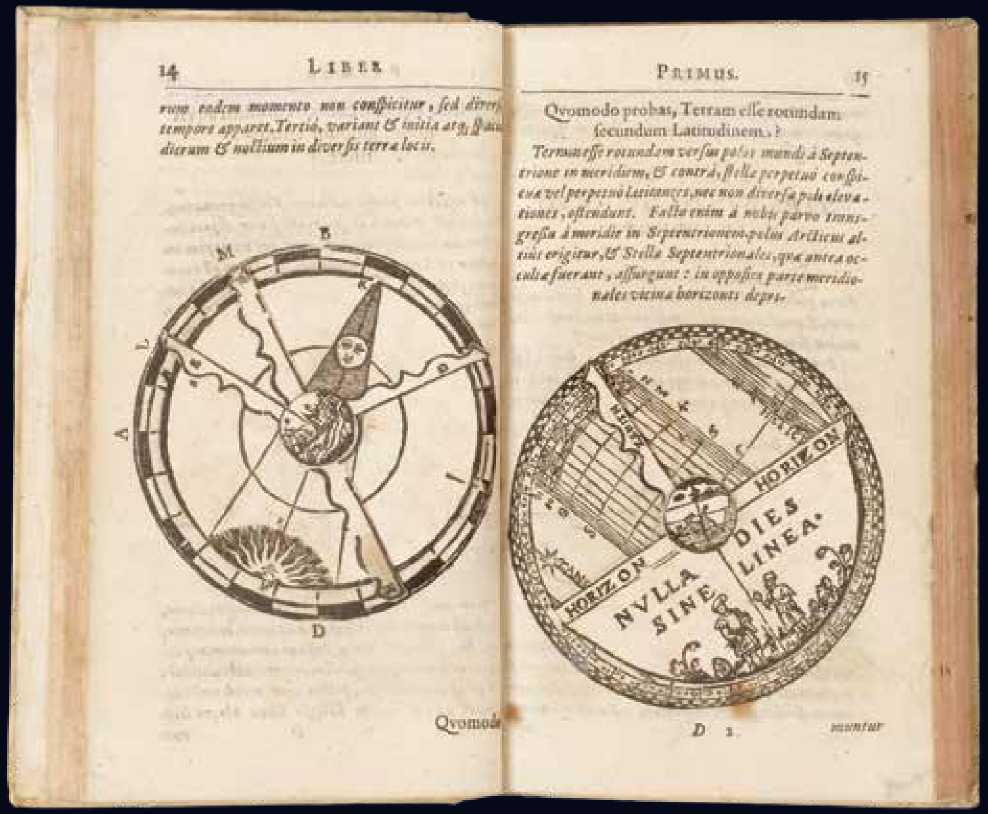
Description
Two parts in one volume. Octavo (165 by 95mm). Woodcut vignette title-page, and numerous illustrations in the text, including four volvelles with moveable parts; near contemporary full vellum.

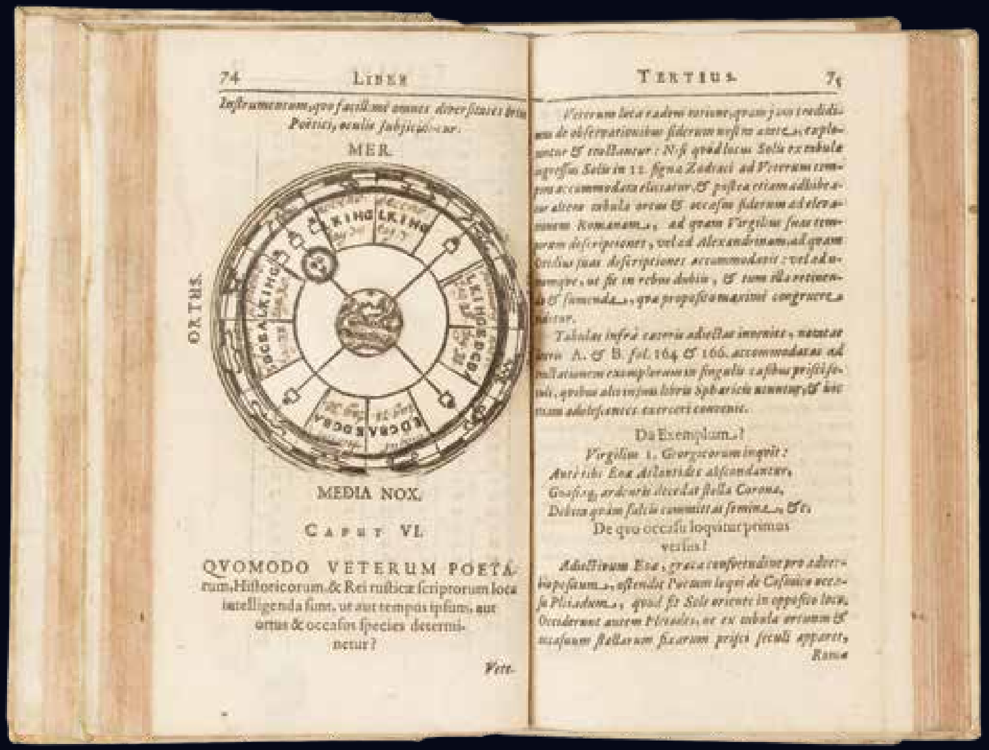
References
Honeyman 354; Houzeau & Lancaster 2637.

Number of items
1

This very popular astronomical textbook was first published in 1564 by Thomas Blebelius (1539-1596), a schoolmaster in Hof, Vogtland. It contains methods for calculating distance, latitude and longitude, and astronomical tables. Blebelius also published a work on rhetoric (1584), and a Hebrew grammar (1587).

Provenance
Nineteenth century bibliographical notes on the inside front cover.





Sundials and striking clocks

4 **SCHWENTER, Daniel; and HARSDORFFER, Georg Phillipp**

Deliciae physico mathematicae: Oder Mathemat: und Philosophische Erquickstunden. Darinnen Sechshundert Drey und Sechzig, Schöne, Liebliche und Annehmliche Kunststücklein, Auffgaben und Fragen, auß der Rechenkunst, Landtmessen, Perspectiv, Naturkündigung, und andern Wissenschafften genommen.

Publication
Nuremberg, Jeremiar Dümler, 1651-[1653].

Description
Second edition of volume one, first editions of volumes II and III. Three volumes. Quarto (200 by 150mm). Engraved title-page in volume one, additional engraved title-pages in volumes II and III, illustrated throughout with numerous engravings, some folding, including two full-page volvelles with moveable parts, one repaired, one large folding volvelle with a moveable, and one full-page; contemporary vellum over paste-board, one and II matching, volume III from another set.

References
Dünnhaupt, 2.I.1 (see "Harsdörffer"); Faber du Faur 508; Goedeke III, 119, 14; Jantz 2299; Poggendorff II, 878; Seebaß-Edelmann 936; Smith I, 421; Thorndike VII, 594.

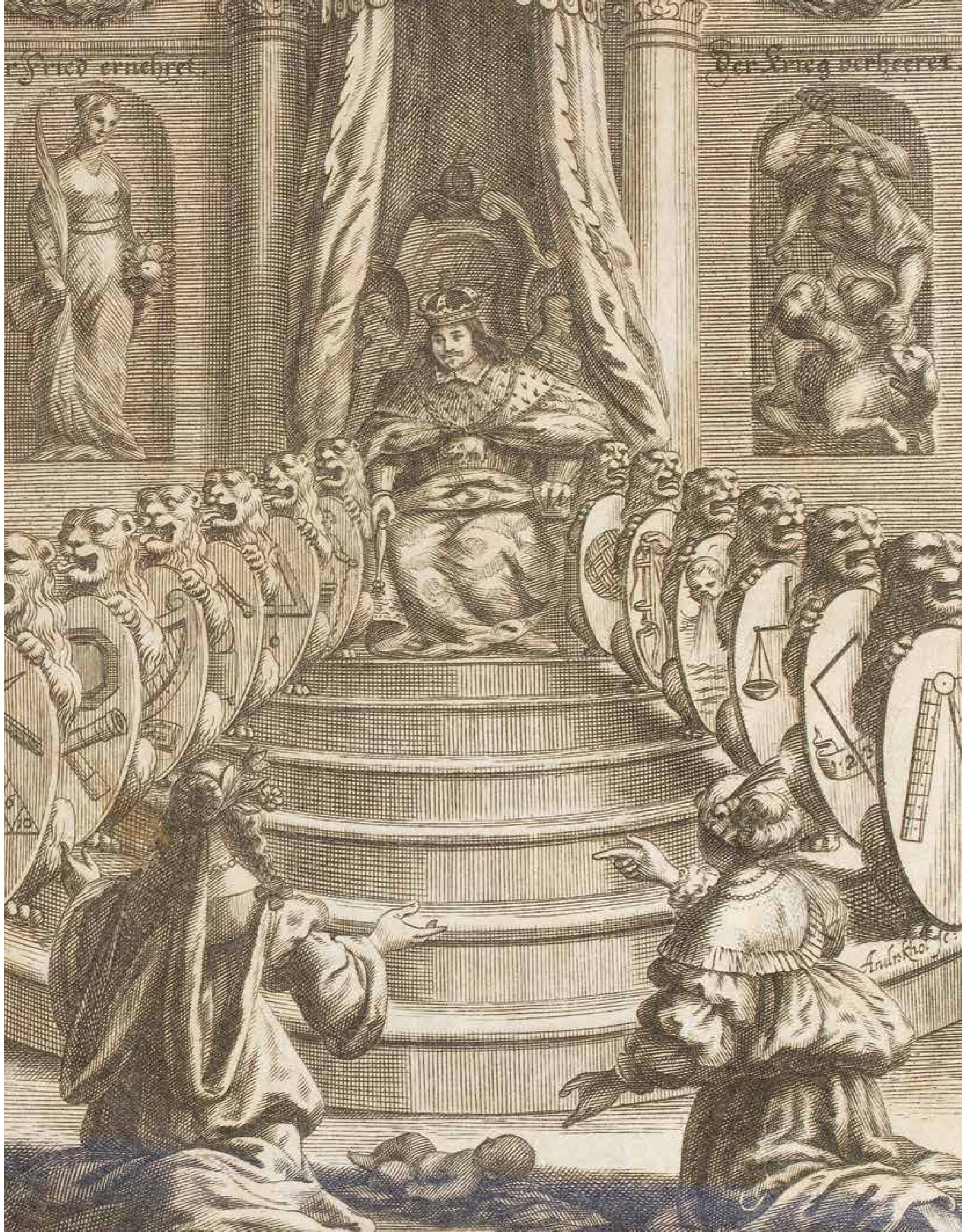
Number of items
1

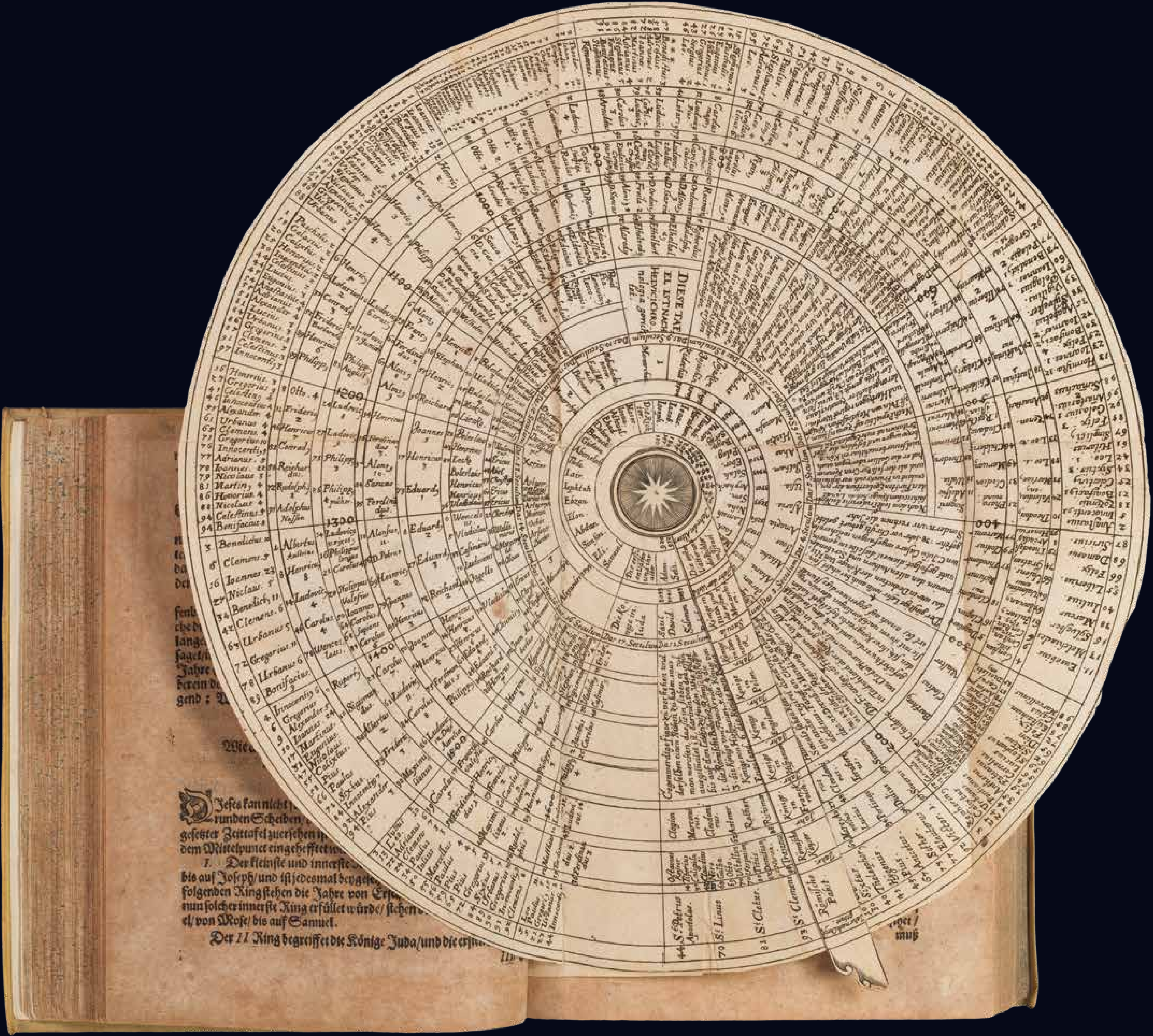
Schwenter and Harsdörffer's work on mathematical problems is one of the most famous of the Baroque period. The first volume was initially published in the same year as Schwenter died, and then expanded by his student, Harsdörffer, over many years.

"This first work of the 'Deliciae...', written solely by Schwenter and published by his sons and daughters, dedicated to Duke Augustus the Younger of Brunswick, deals, among other things, with sundials and striking clocks, astrology, the art of writing, chemical recipes, the art of music and singing, the art of fire, water, and melting, architecture, optics, etc" (Seebaß-Edelmann). It also contains the first image of a fountain pen (page 520).

The work contains many puzzles to be solved; the "tricks are taken partly from previous authors such as Nicolaus Taurellus and Cardan, or, more recently, Galileo" (Thorndike).

Provenance
1. Early annotations to the title-pages of volumes one and II, dated 1660; 2. Volumes one and II, with the pencilled ownership of "Doublet" on the inside and outside front covers; 3. Volume III with the later armorial bookplate of "Nordkircher" on the inside front cover.





Dieſes kan nicht
runden Scheiben
geſetzter Zeittafel zuerſehen
dem Mittelpunct eingeheftet

1. Der kleinſte und innerſte
bis auf Joſeph/ und iſt jedesmal beygeſe
folgenden Ring ſtehen die Jahre von Erſ
nun ſolcher innerſte Ring erfüllet würde/ ſtehen
el/ von Moſe/ bis auf Samuel.

Der II Ring begreiffet die Könige Juda/ und die erſten

Die XXIV. Buchſtaben im A b c. können nach Laurenbergii Rechnung verwechſelt werden

620448397827051993.

Nach Puteani Rechnung:

62044801733239439360000 mal.

Nach Henrich von Etten Meinung:

620448593438860613360000 mal.

Etliche ſetzen das A b c. in dieſe Ordnung:

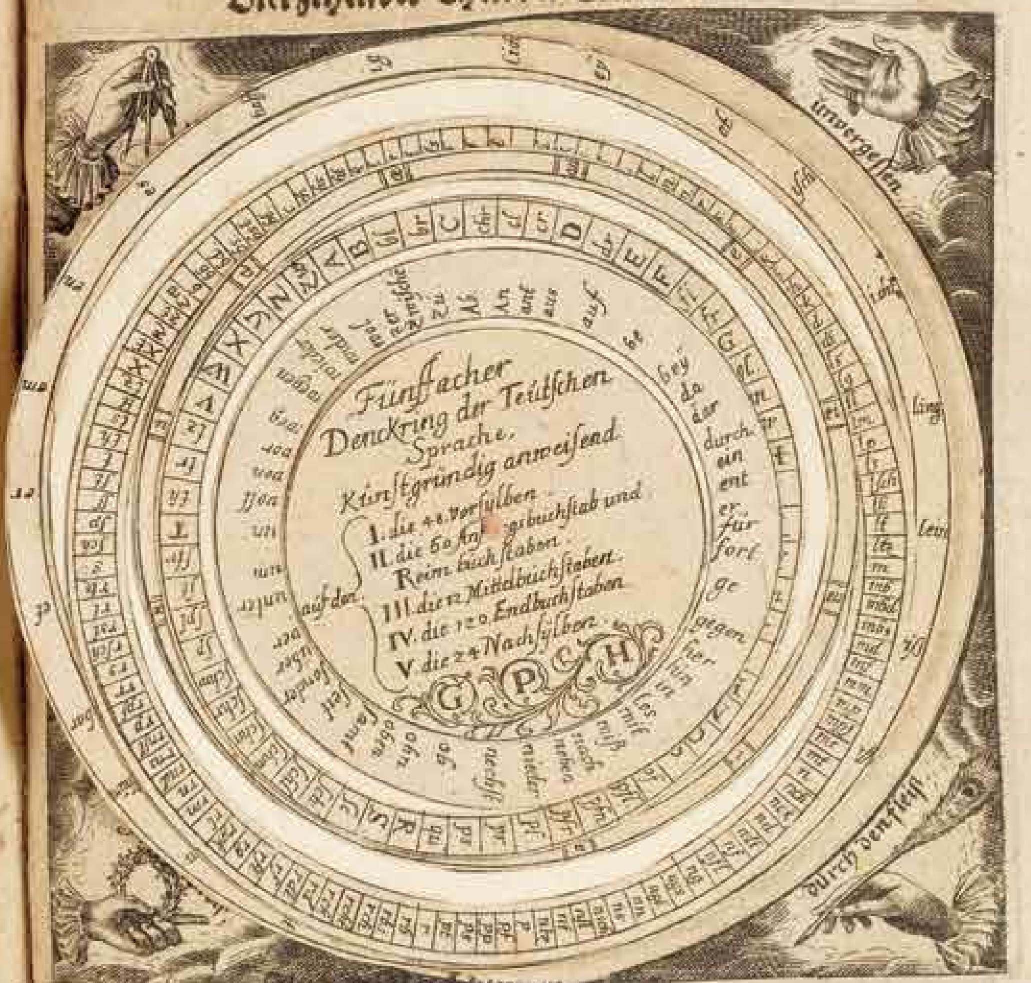
A B C D
E F G H
I K L M
N O P Q
U R S T
W X Y Z

Alle Beſtändige Chriſten
Die Einen Friedlichen
Geiſt Haben In Kümmerniß
Leben Müheſelig/ Niemals
Ohne Peinliche Qual.
Richten Selten/ Tragen
Vom Wort Χριϛῷ
Yberal Zeugniß.

Die V. Aufgabe

Die gantze Teutſche Sprache auf einem Blätlein weiſen.

Wie alle Sachen im Anfang / Mittel und Ende beſtehen / alſo wollen wir auch die Buchſtaben der einſylbigen Wörter abtheilen in 60. Anfangs Buchſtaben auf dem zweyten Ringe. in 12 Mittel Buchſtaben auf dem dritte Ringe: in zweymal 60 das iſt 120 Endbuchſtaben: auf dem vierten Ringe, Dieſen werden vorgeſetzet 48 Vorſylben auf dem erſten Ringe / und nachgeſetzet 24 Nachſylben / auf dem fünfften Ringe. Hierbey werden wir als an einem Denckring / alle einſylbige Stammwörter / wie auch alle Reimendungen leichtlich bemercken können.


Fünffacher
Denckring der Teütſchen
Sprache.
Künſtgründig anweiſend
I. die 48. Vorſylben
II. die 60 Anfangsbuchſtab und
Reim buchſtaben
III. die 12 Mittelbuchſtaben
IV. die 120. Endbuchſtaben
V. die 24 Nachſylben
auf den
G P C H
unvergeſſen
durch den fleiß

Will ich nun alle Stammwörter ordenlich finden / ſo fange ich bey dem A deß zweyten Ringes an / und drehe darzu das kleine a deß dritten Ringes: dann ſuche ich den vierten Ring Aaß / Aabb / Aabd / ꝛc. blinde oder deutungloſe Wörter / biß auf das ch / Aach / Aquisgranum, eine benante Stadt in Niderland / Aal / eines Fiſches und eines Schuſters Werckzeug Namen / Aas (cadaver) &c.

A veritable cabinet of curiosities

5 [ANONYMOUS], as "POLIANDER"

Analecta historico-literaria curiosa. Oder vermischte und gesammlete Anmerckungen aus der Historie, Litteratur, und curieusen Wissenschafften...

Publication
Erffurt, per Johann Michael Funcke, 1720.

Description
Ten parts in one volume in one. Octavo (155 by 100mm). General title-page printed in red and black, engraved frontispieces to each part, and other illustrations throughout, large engraved folding volvelle, with one loose moveable part, lower margin page 19 torn with loss to text; contemporary vellum over paste-board, repaired.

References
Uffenbacher, IV, 155.

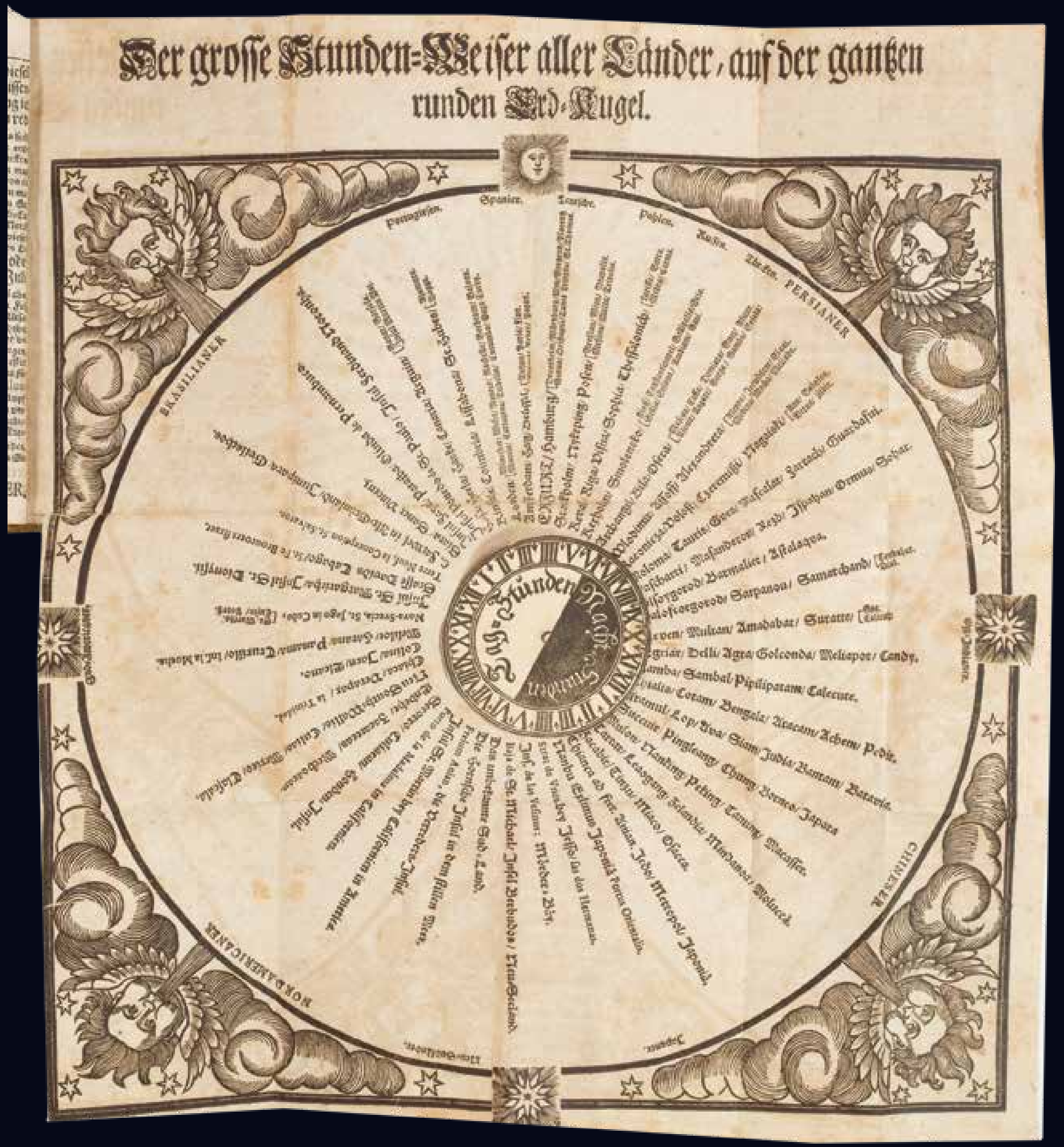
Number of items
1

A periodical cabinet of curiosities, including ten issues paginated consecutively.

Subjects discussed and illustrated include: chocolate; optics, such as telescopes; strange animals, such as sloths; stoves; plants; napkin folding, and all manner of other things.

The identity of "Poliander" is unknown and often the subject of debate: whether Stadtmann/Stadter/Stetter or Gramann/Graumann; or many different contributors, as the pseudonym implies.

Provenance
1. With the supra-libros of "C.P.Z. 1722" on the front cover;
2. Ink library stamp and manuscript shelfmarks on the title-page of the first volume.


Der groſſe Stunden-Weiſer aller Länder, auf der gantzen runden Erd-Kugel.

“Astronomy and Calculations of Intercalculation, and the Jewish Calendar” (title)

6 **BEILIN, Eliezer ben Jacob; and Nathan Joshua HIMMELBURG**

Sepher Ibronoth.

Publication
Offenbach, Israel ben Moses, 1722.

Description
Fifth edition overall, first thus. Octavo (190 by 155mm). Woodcut title-page, two woodcut hand palms, one single volvelle, one with two moveable parts, and three with three, with contemporary hand-colour in part; contemporary cats-paw sheep, manuscript label on the spine.

References
Karp, ‘From the Ends of the Earth: Judaic Treasures of the Library of Congress’, pages 197-98; Steinschneider 4988; Zedner 221.

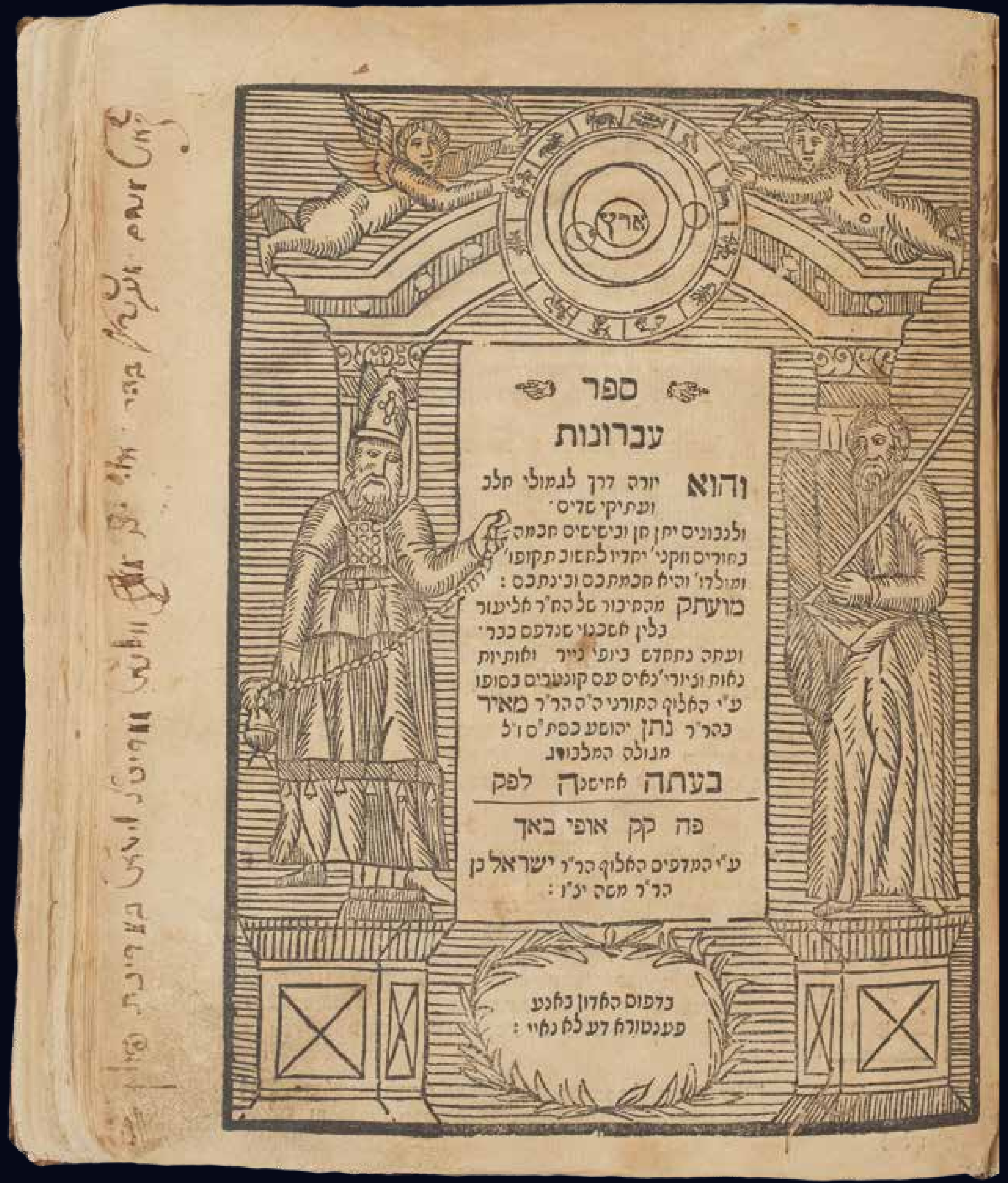
Number of items
1

The first edition of Beilin’s Jewish calendar, “Ibronot”, to include Meir Nathan Joshua Himmelburg’s appendix of charts showing Christian holidays, Saints’ days, notes on solar leap year calculations, and the differences between the Gregorian and Julian calendars.

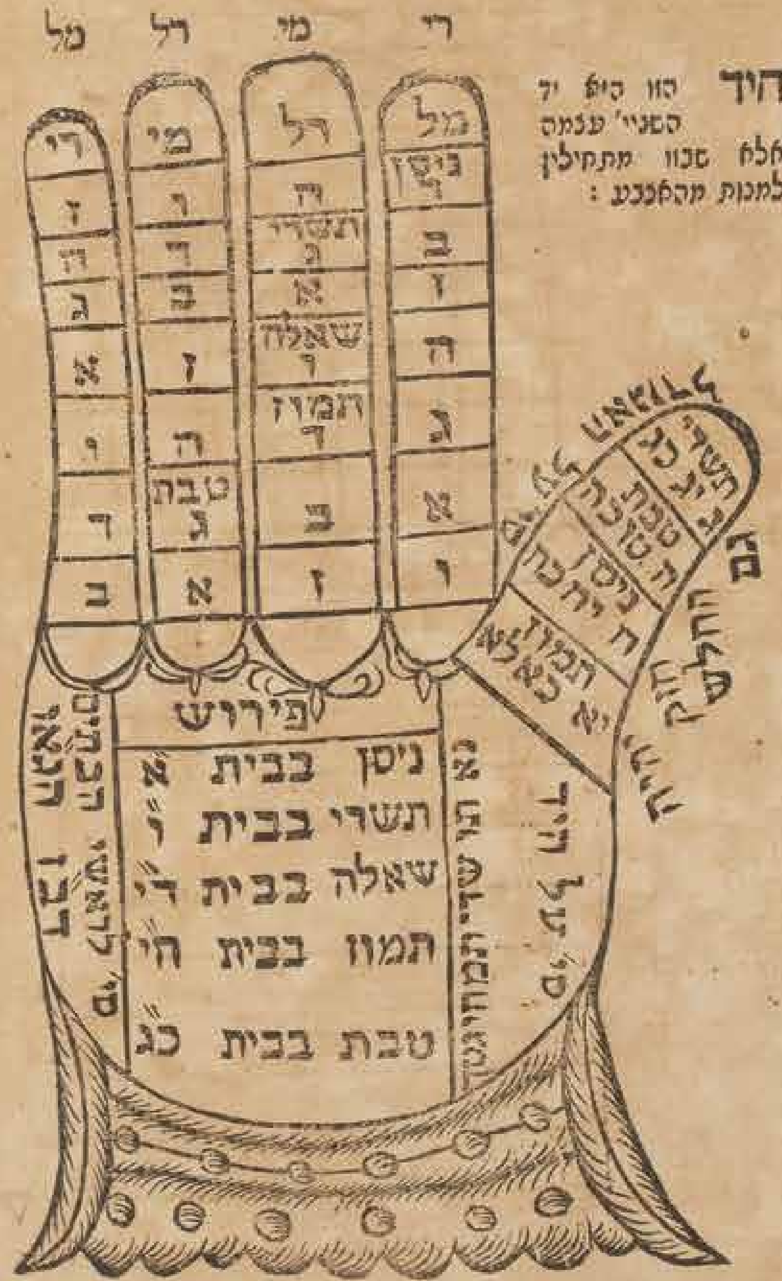
Beilin’s work is based on that of Jacob Marcaria (1561), and was first published in 1614-1615 (reprinted in 1640, 1691, and 1720). It includes an additional “circular table, which facilitated the determination of holidays and other important dates” (Jewish ‘Encyclopedia’). “The fifth [edition], published in Offenbach, is a particularly beautiful edition with fine illustrations and volvelles for calculations” (Karp).

Eliezer ben Jacob Beilin Ashkenazi was active from 1615.

Provenance
With some near contemporary marginal annotations.



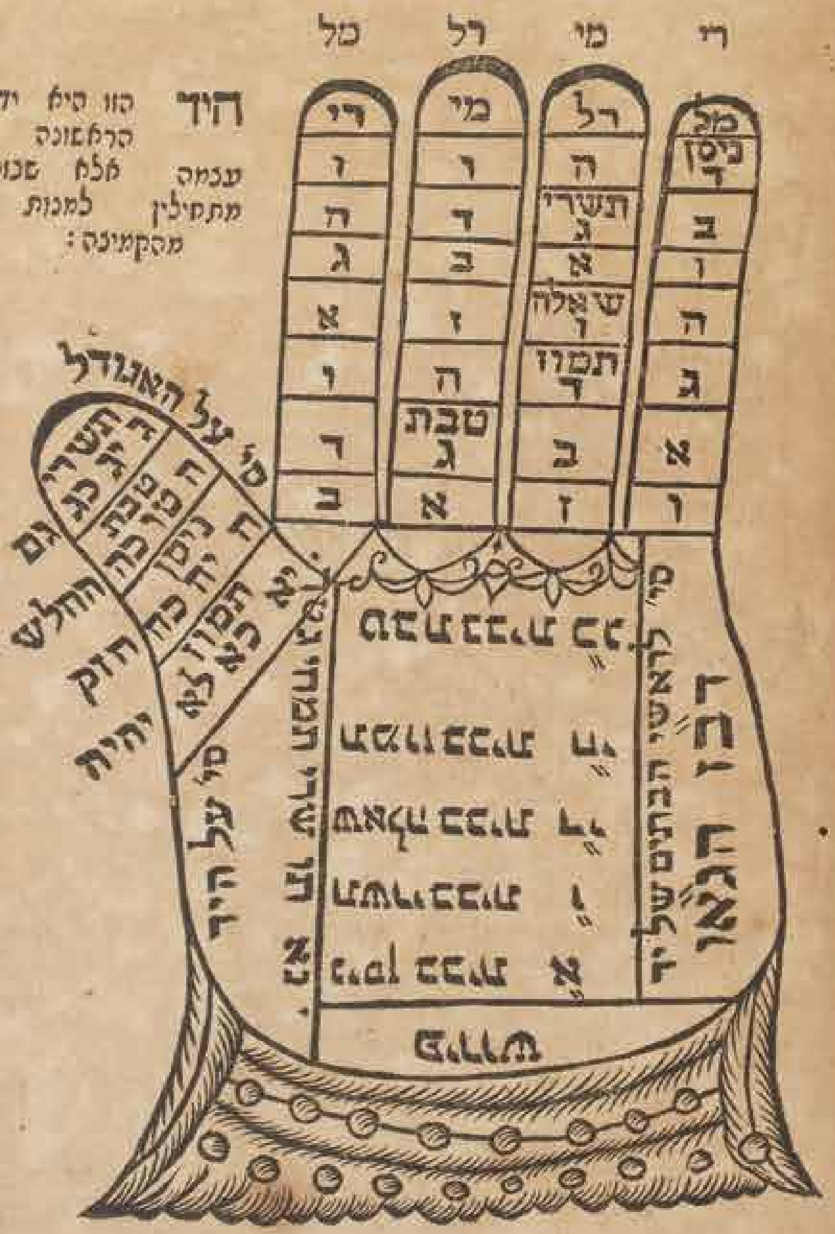
ספר
עברונות
והוא יורה דרך לגמולי חלב
ועתיקי שדים ·
ולנבונים יתן חן ובישישים חכמה
בחורים וזקני' יחדיו לחשוב תקופו'
ומולדו' והיא חכמתכם ובינתכם :
מועתק מהחיבור של הח"ר אליעזר
בלין אשכנזי שנדפס כבר ·
ועתה נתחדש ביופי נייר ואותיות
נאות וציורי' נאים עם קונטרים בסופו
ע"י האלוף התורני כ"ה הר"ר מאיר
בהר"ר נתן יהושע כמה"ס ז"ל
מגולה המלכות
בעתה חישנה לפק
פה קק אופי באך
ע"י המדפים האלוף הר"ר ישראל בן
הר"ר משה יצ"ו :
בדפוס האדון באנע
פענטורא דע לא נאוי :



היד הזו היא יד השני׳ עצמה אלא שבזו מתחילין למנות מהאצבע:

מצאו חז״ל בפרקי יד כל אדם חוץ מן האגודל כ״ח ראשי פרקים כשתחשוב כל קשרי האצבעות מבית ומחוץ׳ עם ראשי האצבעות יהיו כ״ח: וקבעו בכ״ח פרקים כ״ח אותיות של ימי התקופות של כ״ח שנה דמ״ג כדי שכל אחד יוכל לידע באיזה יום ובאיזה שעה תהיה התקופ׳ בחוץ בלא שום ספר ולא שום ביור על פשט רק על גב פרקי האצבעות שבידו שיהא אצלו תמיד: ונתנו למעלה מ״ל ר״ל מ״י ר״י ומורה על שעות התקופ׳ מ״ל ר״ל מיעוט לילה: ר״ל רוב לילה: מ״י מיעוט יום: ר״י רוב יום: ומורה לכל תקופה על מיעוט זמן נפילתה או רוב זמן נפילתה על הלילה או על היום: כפי הסימן של ניסן ת״ז תמוז א״ב ו״ס: תשרי ג״ט טבת ל״ס י״ס: ובבית הראשון מהיד נרשם ניסן ואות ד׳ ולמעלה מ״ל: ומורה שבשנה ראשונה של כל מ״נ תהיה תקופת ניסן לעולם בתחילת ליל׳ כמו שהיתה בכ״ע בתחילת הלילה היינו

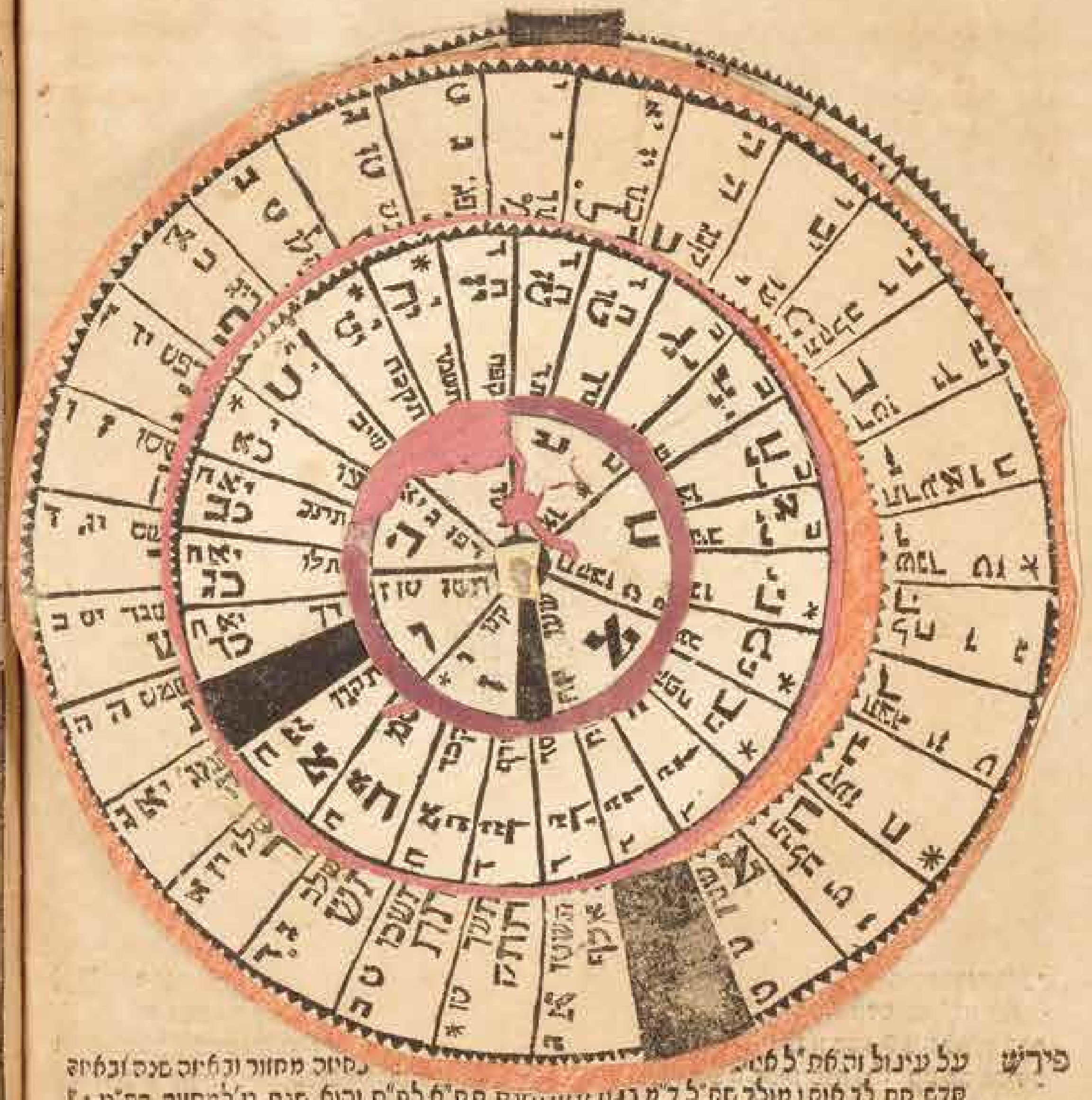
מיעוט



היד הזו היא יד הראשונה עצמה אלא שבזו מתחילין למנות מהקמיצה:

מיעוט זמן נפילת תקופת ניסן על הלילה. ומונה מבית לבי׳ לרוחב היד בכל שנה ושנ׳ של מ״נ כמניין השנים שאתה עומד במ״נ: ובאותו בית שכלה בו מניינך: האות הרשום בבית מור׳ על יום התקופה באותו השנה ומ״ל או ר״ל הרשום למעלה מאותו בית מורה על שעות התקופה: ותשרי ואות ג׳ בבית ו׳ ולמעלה ר״ל: ומור׳ שבשנה ראשונה של מ״נ תהיה תקופת תשרי ט׳ שעות על הלילה: כי ט׳ שעות היינו רוב זמן נפילת תקופ׳ תשרי על הלילה או על היום: וממנה תמנ׳ מבית לבית בכל שנה ושנה של מ״נ כמניין השנים שאתה עומד במ״נ ובאותו בית שכלה בו מניינך: האות הרשום בבית מורה על יום התקופה באותה השנה: ומ״ל או ר״ל הרשום למעלה מאותו בית מורה על שעות התקופה: ואם כלו מנין הבתים: ועדיין לא כלה מניינך תחזור למנות בראש הבתים עד שכלה מניינך

עיגול לידע כל מולד מתי או יהיה



פירש על עיגול זה את"ל מ כסיוב מחזור ובאיזה שנה ובאיזה פרט קח לך אותו מולד שת"ל ר"מ כגון עיגול שנת תפ"ח לפ"ק והוא שנת ט' למחזור רפ"ט י"ו והמולד תשרי הוא ד' מ' תקכ"א קח לך הפרט מן תקכ"א חלקים׃ דהיינו העיגול החיצון מה שכתוב כנגד ת"ק חלקים שהוא תמ"ג מחזורים י"א שנים ג' חדשים׃ ומה שכתוב נגד כ' חלקים שהוא תרפ"ט מחזורי י"ד שנים ז' חדשים ומה שכתוב נגד חלק א' שהוא ש"ו מחזורים ט' שנים ט' חדשים׃ ואח"כ תקח מן העיגול האמצעי שהוא מניין השעות מה שכתוב נגד ח' שעות שהוא תקפ"ח מחזורים ה' שנים׃ ואח"כ תקח מן העיגול הפנימי שהוא מניין הימים מה שכתוב נגד ד' ימים שהוא ק"י מחזורים ה' שנים י' חדשים׃ ואח"כ

ב

מל	רל	מי	רי
אדיר	ככל	גדולות טבת	דועה
ותיק	ומר	אמוזים	בליעה
זוכרים ניסן	האולים	וגורמים	ושוה
כנגים	גדולות תשרי	דרכך	הוד עה
וכור	אומתך	בגלות	גרועה
הודך	וטוב שאלה	זיוך	אביעה
גאון	דורשיך תמוז	האר	ונושעה

ג

מל ב רל ג מי ד רי ה תשרי
מל ז רל א מי ב רי ג
מל ה רל ו מי ז רי א שאלה
מל ג רל ד מי ה רי ו תמוז
מל א רל ב מי ג רי ד טבת
מל ו רל ז מי א רי ב
מל ד רל ה מי ו רי ז ניסן

א

א	ב	ג	ד	ה	ו	ז
מל	רל	מי	רי טבת	✲	מל	רל
מי	רי	*	מל ניסן	רל	מי	רי
*	מל	רל	מי תשרי	רי	*	מל
רל	מי	רי	*	מל	רל	מי
רי	*	מל	רל תמוז	מי	רי	*

מכבר אחת מאלו הג' לוחות תוכל לידע באיזה יום ובאיזה שעה תהיה התקופה ובאיזה יום תהיה השאלה ע"פ מ"ג ׃ את"ל מתוך לוח הראשונה תתחיל למנות מאותו בית שכתו' בו אותו חדש שת"ל תקופתו ולשאלה מאותו הבית שכתוב בו השאלה ותמנה כל הבתים שכתוב בהן (מ"ל ר"ל מ"י ר"י) כמניין השנים שאתה עומד במ"ג ׃ ואם כלו הבתים טרם כלה מניינך תחזור לראש הלוח ובאותו בית שכלה בו מניינך ראה מה כתוב בו (מ"ל או ר"ל) המורה על שעות התקופה׃ ולמעלה כנגד אותו בית תמצא א' או ב' הוא יום התקופה או יום השאלה ׃ והשעות לתקופה בו ביום וכן את"ל מתוך לוח שניה תמנה ע"ד זה ׃ ובאותו בית שכלה בו מניינך האות הראשון מאותו תיבה בבית הוא יום התקופה או יום השאלה וכנגדו למעלה תמצא (מ"ל או ר"ל בו') מורה על שעות התקופה׃ וכן את"ל מתוך לוח השלישי תמנה ע"ד זה ׃ ובאותו בית שכלה בו מניינך תמצא (מ"ל או ר"ל בו') מורה על שעות התקופה גם בו תמצא א' או ב' בו' הוא יום התקופ' או יום השאלה ׃ וכולן מורות תחלתה עד כי יבא שילה׃

A milestone in educational theory

7 **COMENIUS, Johann**

Amos Orbis sensualium picti pars prima,...

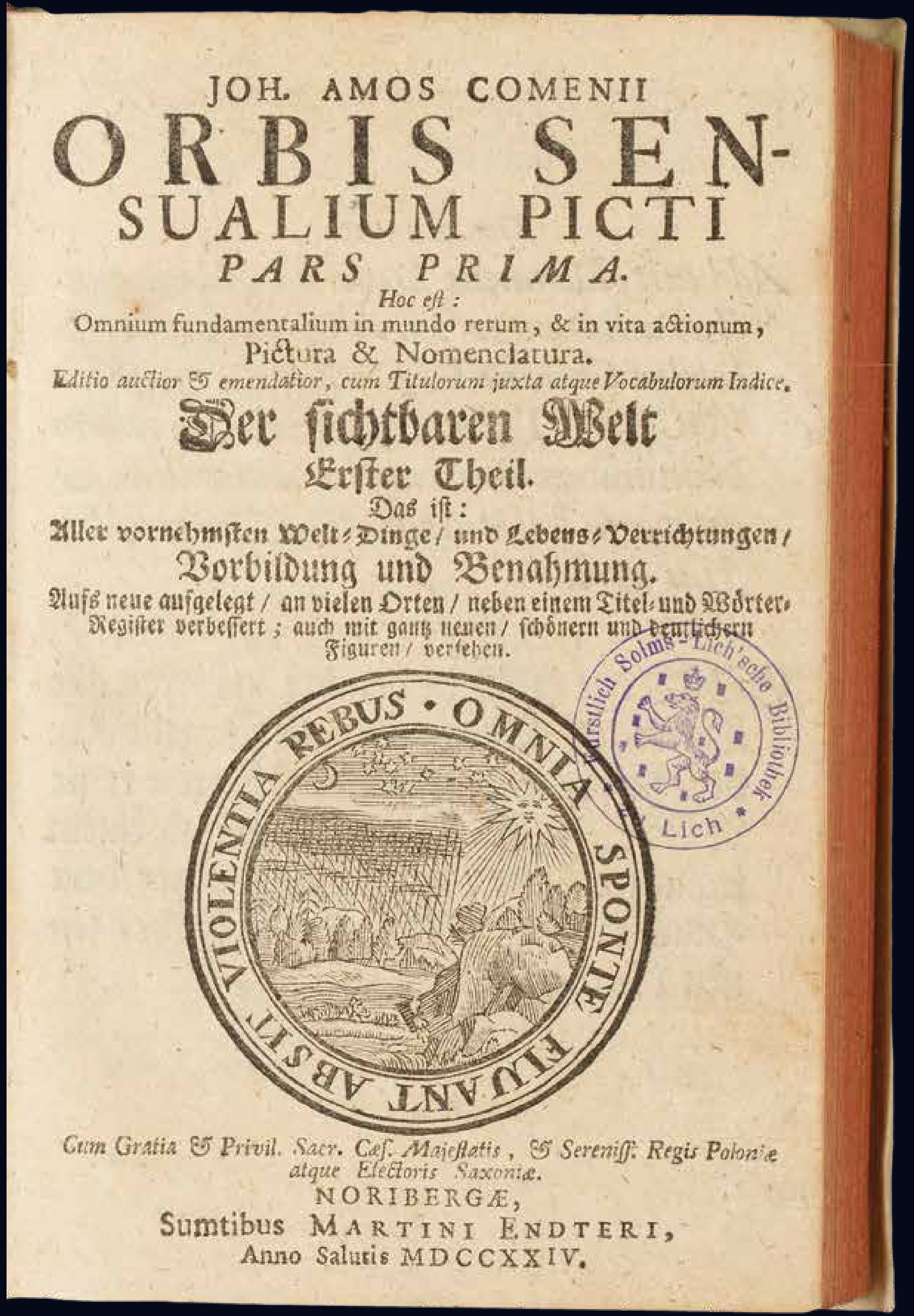
Publication
Nuremberg, Martin Endter, 1724.

Description
Octavo (165 by 110mm). 156 woodcut vignettes, numbered to I to CL, four unnumbered, III is a volvelle, repaired; contemporary polished vellum over paste-board, yapp foredges.

Number of items
1

First published in Nuremberg as 'Orbis pictus...' in 1658, 'Orbis sensualium' is nevertheless an early illustrated book of instruction for children, covering the natural world, geography, religion, trades, etc. It is the second of a series of works by Johann Amos Comenius (1592-1670) on the subject of a holistic approach to education, which should be experiential and participatory. If only...

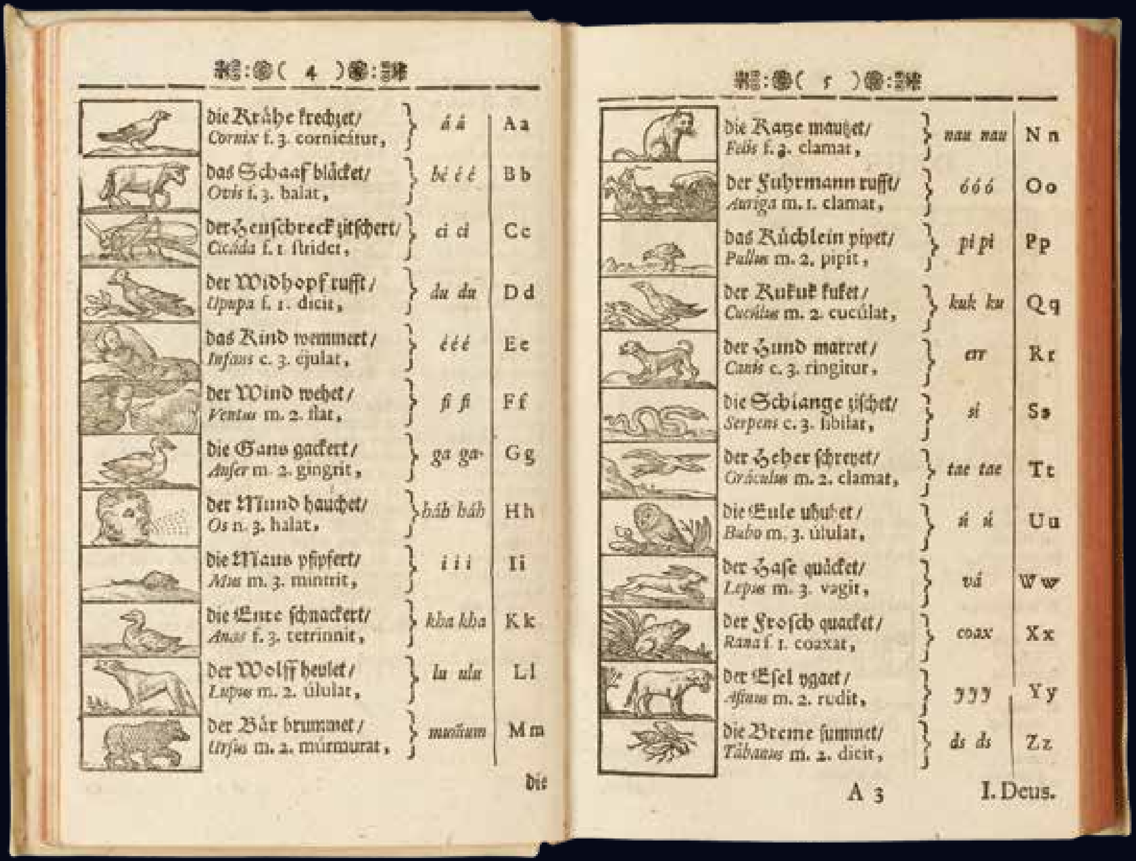
Provenance
Ink library stamp to title-page.



JOH. AMOS COMENII
ORBIS SEN-
SUALIUM PICTI
PARS PRIMA.
Hoc eſt :
Omnium fundamentalium in mundo rerum, & in vita actionum,
Pictura & Nomenclatura.
Editio auctior & emendatior, cum Titulorum juxta atque Vocabulorum Indice.
Der ſichtbaren Welt
Erſter Theil.
Das iſt :
Aller vornehmſten Welt-Dinge / und Lebens-Verrichtungen /
Vorbildung und Benahmung.
Aufs neue aufgelegt / an vielen Orten / neben einem Titel- und Wörter-Regiſter verbeſſert ; auch mit gantz neuen / ſchönern und deutlichern Figuren / verſehen.

Cum Gratia & Privil. Sacr. Cæſ. Majeſtatis, & Sereniſſ. Regis Poloniæ atque Electoris Saxoniæ.
NORIBERGÆ,
Sumtibus MARTINI ENDTERI,
Anno Salutis MDCCXXIV.

Fürstlich Solms-Lich'sche Bibliothek Lich

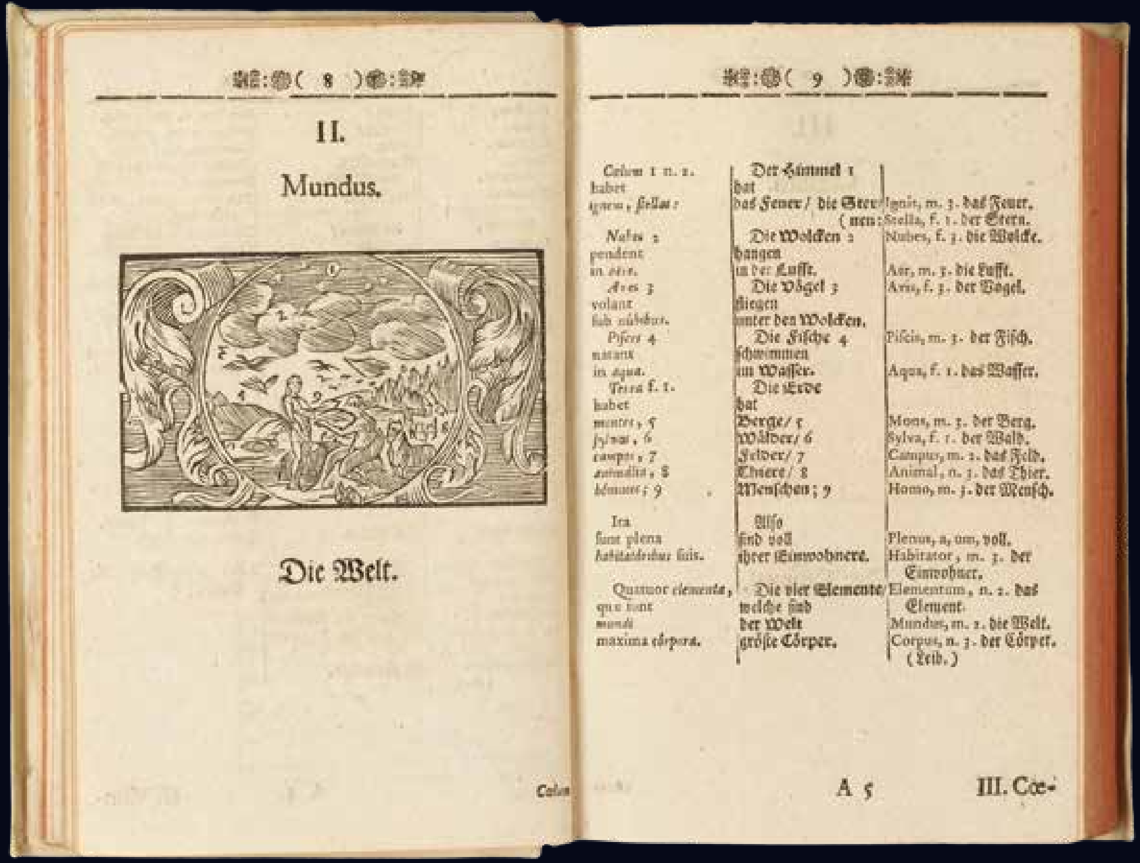


die Krähe krechzet/ *Cornix* f. 3. cornicatur,	*á á*	Aa
das Schaaf blöcket/ *Ovis* f. 3. balat,	*bé é é*	Bb
der Heuſchreck ziſchert/ *Cicáda* f. 1. ſtridet,	*ci ci*	Cc
der Widhopf rufft/ *Upupa* f. 1. dicit,	*du du*	Dd
das Kind wemmert/ *Infans* c. 3. éjulat,	*é é é*	Ee
der Wind wehet/ *Ventus* m. 2. flat,	*fi fi*	Ff
die Gans gackert/ *Anser* m. 2. gingrit,	*ga ga*	Gg
der Mund hauchet/ *Os* n. 3. halat.	*háh háh*	Hh
die Maus pfipfert/ *Mus* m. 3. mintrit,	*i i i*	Ii
die Ente ſchnackert/ *Anas* f. 3. tetrinnit,	*kha kha*	Kk
der Wolff heulet/ *Lupus* m. 2. úlulat,	*lu ulu*	Ll
der Bär brummet/ *Urſus* m. 2. múrmurat,	*mummum*	Mm

die

die Katze mautzet/ *Felis* f. 3. clamat,	*nau nau*	Nn
der Fuhrmann rufft/ *Auriga* m. 1. clamat,	*ó ó ó*	Oo
das Küchlein pipet/ *Pullus* m. 2. pipit,	*pi pi*	Pp
der Kukuk kuket/ *Cuculus* m. 2. cucúlat,	*kuk ku*	Qq
der Hund marret/ *Canis* c. 3. ringitur,	*err*	Rr
die Schlange ziſchet/ *Serpens* c. 3. ſibilat,	*si*	Ss
der Heher ſchreyet/ *Gráculus* m. 2. clamat,	*tae tae*	Tt
die Eule uhuhet/ *Bubo* m. 3. úlulat,	*ú ú*	Uu
der Haſe quäcket/ *Lepus* m. 3. vagit,	*vá*	Ww
der Froſch quacket/ *Rana* f. 1. coaxat,	*coax*	Xx
der Eſel ygaet/ *Aſinus* m. 2. rudit,	*ý ý ý*	Yy
die Breme ſummet/ *Tábanus* m. 2. dicit,	*ds ds*	Zz

A 3 I. Deus.



II.

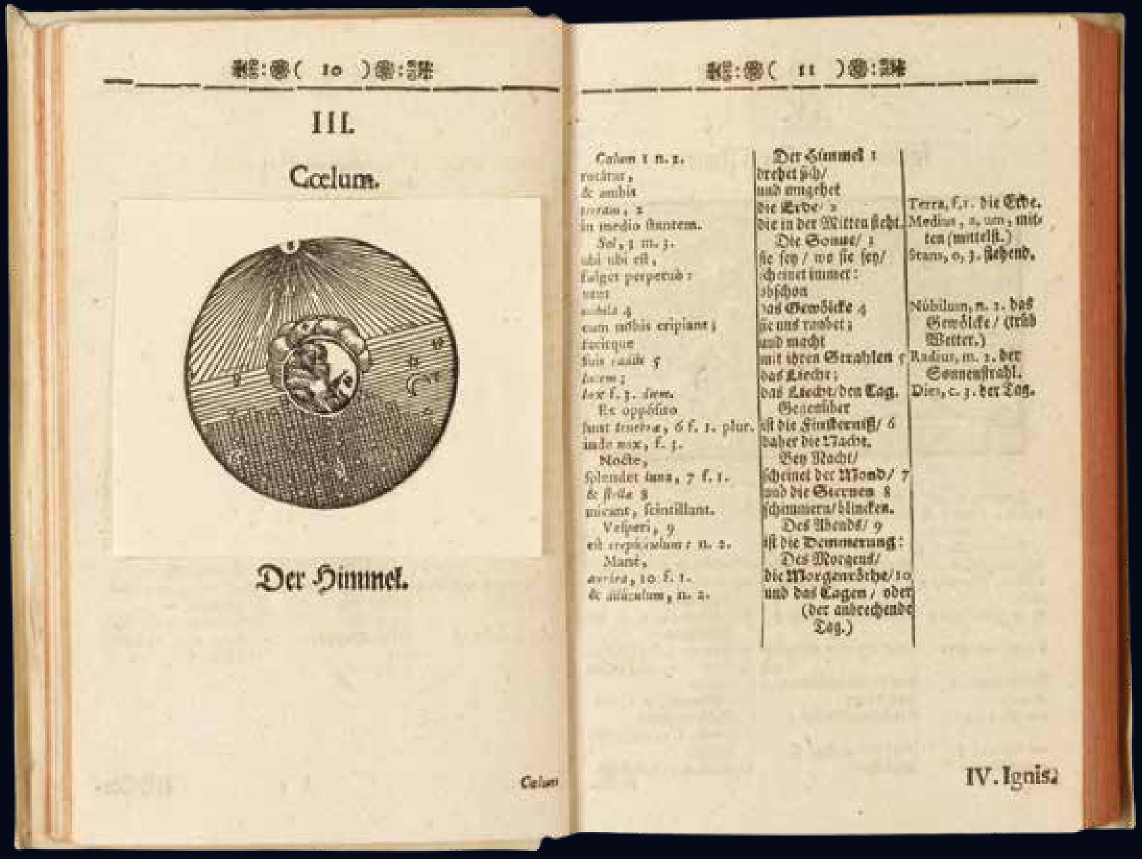
Mundus.

Die Welt.

Cœlum

Cœlum 1 n. 2.	Der Himmel 1	
habet	hat	
ignem, *ſtellas*:	das Feuer/ die Sternen:	Ignis, m. 3. das Feuer. Stella, f. 1. der Stern.
Nubes 2	Die Wolcken 2	Nubes, f. 3. die Wolcke.
pendent	hangen	
in *aëre*.	in der Lufft.	Aër, m. 3. die Lufft.
Aves 3	Die Vögel 3	Avis, f. 3. der Vogel.
volant	fliegen	
ſub *nubibus*.	unter den Wolcken.	
Piſces 4	Die Fiſche 4	Piſcis, m. 3. der Fiſch.
natant	ſchwimmen	
in *aqua*.	im Waſſer.	Aqua, f. 1. das Waſſer.
Terra f. 1.	Die Erde	
habet	hat	
montes, 5	Berge/ 5	Mons, m. 3. der Berg.
ſylvas, 6	Wälder/ 6	Sylva, f. 1. der Wald.
campos, 7	Felder/ 7	Campus, m. 2. das Feld.
animalia, 8	Thiere/ 8	Animal, n. 3. das Thier.
homines; 9	Menſchen; 9	Homo, m. 3. der Menſch.
Ita	Alſo	
ſunt plena	ſind voll	Plenus, a, um, voll.
habitatoribus ſuis.	ihrer Einwohnere.	Habitator, m. 3. der Einwohner.
Quatuor *elementa*,	Die vier Elemente/	Elementum, n. 2. das Element.
quæ ſunt	welche ſind	
mundi	der Welt	Mundus, m. 2. die Welt.
maxima *córpora*.	gröſte Cörper.	Corpus, n. 3. der Cörper. (Leib.)

A 5 III. Cœ-



III.

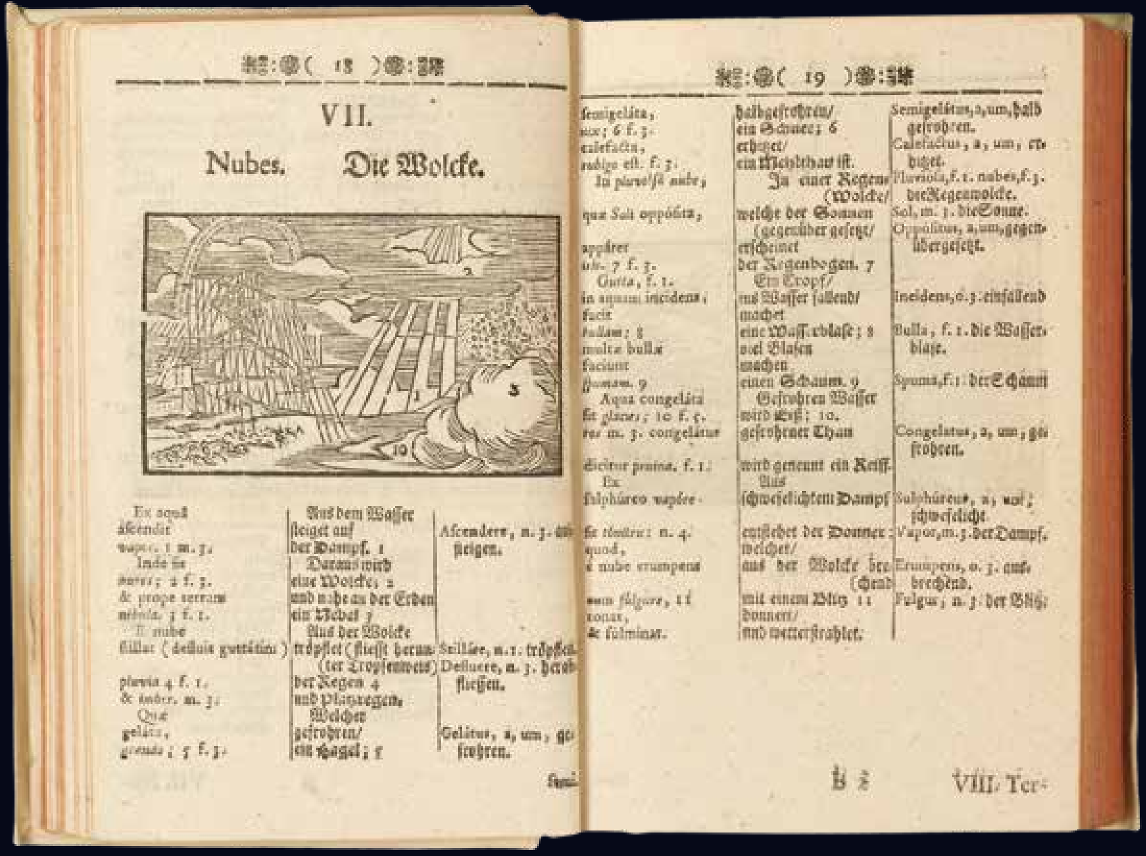
Cœlum.

Der Himmel.

Cœlum

Cœlum 1 n. 2.	Der Himmel 1	
rotatur,	drehet ſich/	
& ambit	und umgehet	
terram, 2	die Erde/ 2	Terra, f. 1. die Erde.
in medio ſtantem.	die in der Mitten ſteht.	Medius, a, um, mitten (mittelſt.) Stans, o, 3. ſtehend.
Sol, 3 m. 3.	Die Sonne/ 3	
ubi ubi eſt,	ſie ſey/ wo ſie ſey/	
fulget perpetuò:	ſcheinet immer:	
etiamſi	obſchon	
nubila 4	das Gewölcke 4	Nubilum, n. 2. das Gewölcke/ (trüb Wetter.)
eum nobis eripiant;	ſie uns raubet;	
facitque	und macht	
ſuis *radiis* 5	mit ihren Strahlen 5	Radius, m. 2. der Sonnenſtrahl.
lucem;	das Liecht;	
lux f. 3. *diem*.	das Liecht/ den Tag.	Dies, c. 3. der Tag.
Ex oppóſito	Gegenüber	
ſunt *tenebræ*, 6 f. 1. plur.	iſt die Finſterniß/ 6	
inde *nox*, f. 3.	daher die Nacht.	
Nocte,	Bey Nacht/	
ſplendet *luna*, 7 f. 1.	ſcheinet der Mond/ 7	
& *ſtellæ* 8	und die Sternen 8	
micant, ſcintillant.	ſchimmern/ blincken.	
Veſperi, 9	Des Abends/ 9	
eſt *crepuſculum* 1 n. 2.	iſt die Demmerung:	
Mane,	Des Morgens/	
aurora, 10 f. 1.	die Morgenröthe/ 10	
& *diluculum*, n. 2.	und das Tagen/ oder (der anbrechende Tag.)	

IV. Ignis.



VII.

Nubes. Die Wolcke.

Ex aquâ	Aus dem Waſſer	
aſcendit	ſteiget auf	Aſcendere, n. 3. auf ſteigen.
vapor, 1 m. 3.	der Dampf. 1	
Inde fit	Daraus wird	
nubes; 2 f. 3.	eine Wolcke; 2	
& prope terram	und nahe an der Erden	
nebula. 3 f. 1.	ein Nebel 3	
E nube	Aus der Wolcke	
ſtillat (deſluit guttátim)	tröpflet (fleuſt herunter Tropfenweis)	Stillâre, n. 1. tröpfeln. Deſluere, n. 3. herab fließen.
pluvia 4 f. 1.	der Regen 4	
& *imber*, m. 3.	und Platzregen.	
Quæ	Welcher	
geláta,	gefrohren/	Gelátus, a, um, gefrohren.
grando; 5 f. 3.	ein Hagel; 5	

Semi-

Semigeláta,	halbgefrohren/	Semigelátus, a, um, halb gefrohren.
nix; 6 f. 3.	ein Schnee; 6	
calefacta,	erhitzet/	Calefactus, a, um, erhitzet.
rubigo eſt. f. 3.	ein Meelthaw iſt.	
In *pluvioſâ nube*,	In einer Regenwolcke/	Pluviola, f. 1. nubes, f. 3. die Regenwolcke.
quæ Soli oppóſita,	welche der Sonnen (gegenüber geſetzt/	Sol, m. 3. die Sonne. Oppóſitus, a, um, gegenübergeſetzt.
apparet	erſcheinet	
iris. 7 f. 3.	der Regenbogen. 7	
Gutta, f. 1.	Ein Tropf/	
in aquam incidens,	ins Waſſer fallend/	Incidens, o. 3. einfallend
facit	machet	
bullam; 8	eine Waſſerblaſe; 8	Bulla, f. 1. die Waſſerblaſe.
multæ bullæ	viel Blaſen	
faciunt	machen	
ſpumam. 9	einen Schaum. 9	Spuma, f. 1. der Schaum
Aqua congeláta	Gefrohren Waſſer	
fit *glacies*; 10 f. 5.	wird Eiß; 10.	
ros m. 3. congelátus	gefrohener Thau	Congelatus, a, um, gefrohren.
dicitur *pruina*. f. 1.	wird genennt ein Reiff.	
Ex	Aus	
ſulphúreo *vapóre*	ſchweflichtem Dampf	Sulphúreus, a, um, ſchweflicht.
fit *tonitru*: n. 4.	entſtehet der Donner:	Vapor, m. 3. der Dampf.
quod,	welcher/	
è nube erumpens	aus der Wolcke brechend	Erumpens, o. 3. ausbrechend.
cum *fúlgure*, 11	mit einem Blitz 11	Fulgur, n. 3. der Blitz.
tonat,	donnert/	
& fúlminat.	und wetterſtrahlet.	

B 2 VIII. Ter-

Rules for organs and harpsicords

8 **SILVA, Alberto Joseph Gomes da**

Regras de Acompanhar para cravo ou orgaõ, e ainde tambem para qualquer outro instrumento de vozes, reduzidas a breve methodo, e fácil percepçaõ.

Publication
Lisbon, Na Officina Patriarcal de Francisco Luiz Ameno, 1758.

Description
First and only edition. Quarto (215 by 155mm). 12 pages of engraved musical notation, one engraved volvelle with a moveable part; contemporary speckled calf, gently conserved.

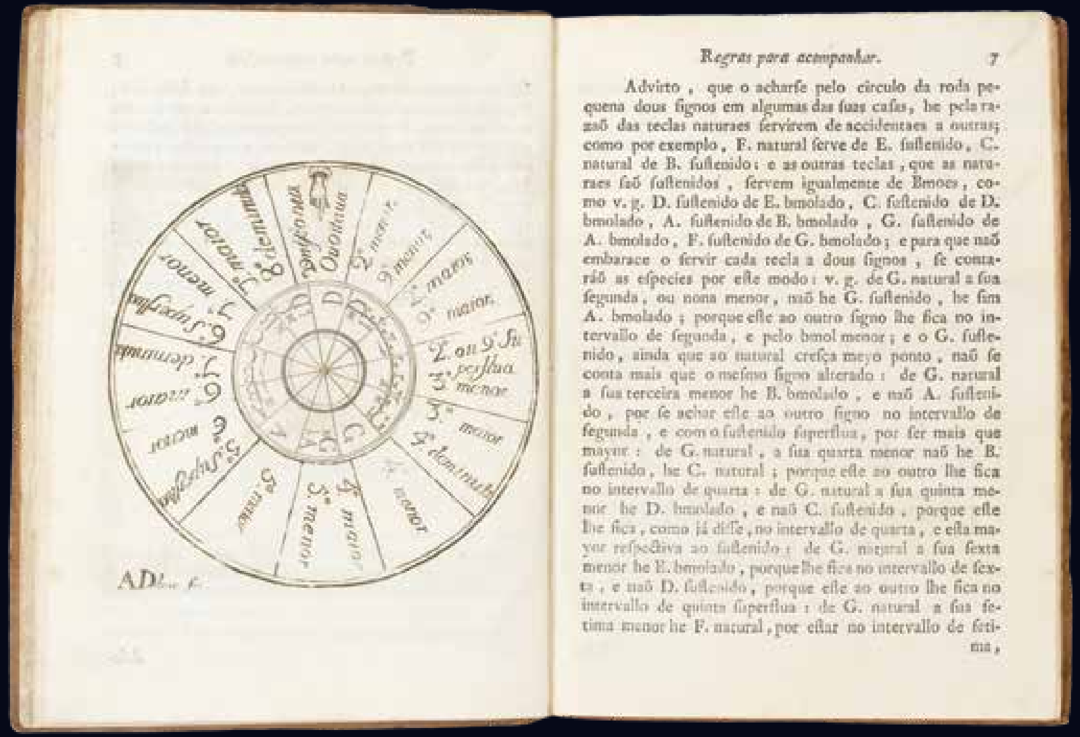
References
Boaventura, 'Dicionáro Biográfico Caravelas'; Inocêncio, I, page 24 and VIII, page 23; Vasconcelos, 'Músicos', II, page 167.

Number of items
1

As the title states, da Silva's work is an educational one for beginners, explaining the "rules for the accompaniment of the harpsichord or organ, and also for any other vocal instrument, reduced to a brief and easy to understand method". The volvelle illustrates the twelve intervals in all major and minor keys.

Alberto José Gomes da Silva (c.1713-1795) was a Portuguese classical organist, known for his operas and sonatas for piano.

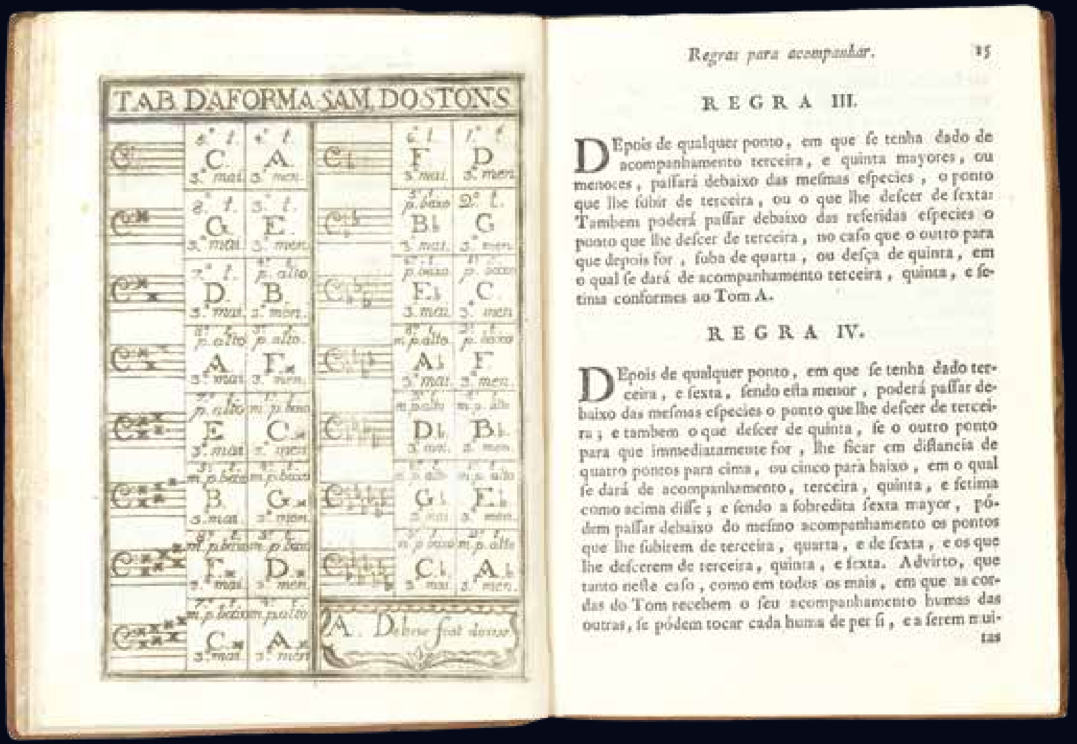
Rare: known in only a handful of examples, at: National Library of Scotland, the British Library, the University of Utrecht, and University of Buffalo.



Regras para acompanhar. 7

Advirto, que o acharſe pelo circulo da roda pequena dous ſignos em algumas das ſuas caſas, he pela razaõ das teclas naturaes ſervirem de accidentaes a outras; como por exemplo, F. natural ſerve de E. ſuſtenido, C. natural de B. ſuſtenido: e as outras teclas, que as naturaes ſaõ ſuſtenidos, ſervem igualmente de Bmoes, como v. g. D. ſuſtenido de E. bmolado, C. ſuſtenido de D. bmolado, A. ſuſtenido de B. bmolado, G. ſuſtenido de A. bmolado, F. ſuſtenido de G. bmolado; e para que naõ embarace o ſervir cada tecla a dous ſignos, ſe contaráõ as eſpecies por eſte modo: v. g. de G. natural a ſua ſegunda, ou nona menor, naõ he G. ſuſtenido, he ſim A. bmolado; porque eſte ao outro ſigno lhe fica no intervallo de ſegunda, e pelo bmol menor; e o G. ſuſtenido, ainda que ao natural creſça meyo ponto, naõ ſe conta mais que o meſmo ſigno alterado: de G. natural a ſua terceira menor he B. bmolado, e naõ A. ſuſtenido, por ſe achar eſte ao outro ſigno no intervallo de ſegunda, e com o ſuſtenido ſuperflua, por ſer mais que mayor: de G. natural, a ſua quarta menor naõ he B. ſuſtenido, he C. natural; porque eſte ao outro lhe fica no intervallo de quarta: de G. natural a ſua quinta menor he D. bmolado, e naõ C. ſuſtenido, porque eſte lhe fica, como já diſſe, no intervallo de quarta, e eſta mayor reſpectiva ao ſuſtenido: de G. natural a ſua ſexta menor he E. bmolado, porque lhe fica no intervallo de ſexta, e naõ D. ſuſtenido, porque eſte ao outro lhe fica no intervallo de quinta ſuperflua: de G. natural a ſua ſetima menor he F. natural, por eſtar no intervallo de ſeti-

ma,



TAB DAFORMA SAM DOSTONS

Regras para acompanhar. 15

REGRA III.

DEpois de qualquer ponto, em que ſe tenha dado de acompanhamento terceira, e quinta mayores, ou menores, paſſará debaixo das meſmas eſpecies, o ponto que lhe ſubir de terceira, ou o que lhe deſcer de ſexta: Tambem poderá paſſar debaixo das referidas eſpecies o ponto que lhe deſcer de terceira, no caſo que o outro para que depois for, ſuba de quarta, ou deſça de quinta, em o qual ſe dará de acompanhamento terceira, quinta, e ſetima conformes ao Tom A.

REGRA IV.

DEpois de qualquer ponto, em que ſe tenha dado terceira, e ſexta, ſendo eſta menor, poderá paſſar debaixo das meſmas eſpecies o ponto que lhe deſcer de terceira; e tambem o que deſcer de quinta, ſe o outro ponto para que immediatamente for, lhe ficar em diſtancia de quatro pontos para cima, ou cinco para baixo, em o qual ſe dará de acompanhamento, terceira, quinta, e ſetima como acima diſſe; e ſendo a ſobredita ſexta mayor, pódem paſſar debaixo do meſmo acompanhamento os pontos que lhe ſubirem de terceira, quarta, e de ſexta, e os que lhe deſcerem de terceira, quinta, e ſexta. Advirto, que tanto neſte caſo, como em todos os mais, em que as cordas do Tom recebem o ſeu acompanhamento humas das outras, ſe pódem tocar cada huma de per ſi, e a ſerem mui-

tas

Geographical and Astronomical clocks

9 **TURNER, Richard**

A View of the Earth: Being a short, but comprehensive System of Modern Geography,... To which is added, A Description of the Terrestrial Globe:... [and] A View of the Heavens: Being a Short, but Comprehensive System of Modern Astronomy.... To which is added, The Use of the Caelestial Globe;...

Publication
London and Worcester, Printed for S. Crowder, in Pater-noster Row; and S. Gamidge, in Worcester, 1766 and 1765.

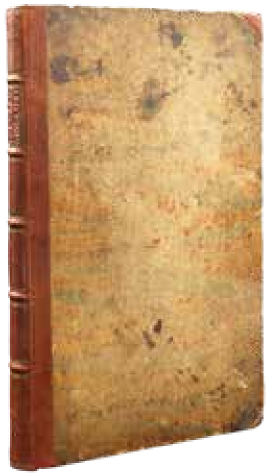
Description
Second edition of the 'Earth'; first edition of the 'Heavens'. Two works in one volume. Folio (320 by 200mm). 'Earth' with engraved frontispiece map, five further maps, one plate, and illustrations in the text including one with a volvelle; 'Heavens' with two engraved plates, engraved illustrations in text including one with a volvelle; contemporary marbled paper boards, rebacked to style.

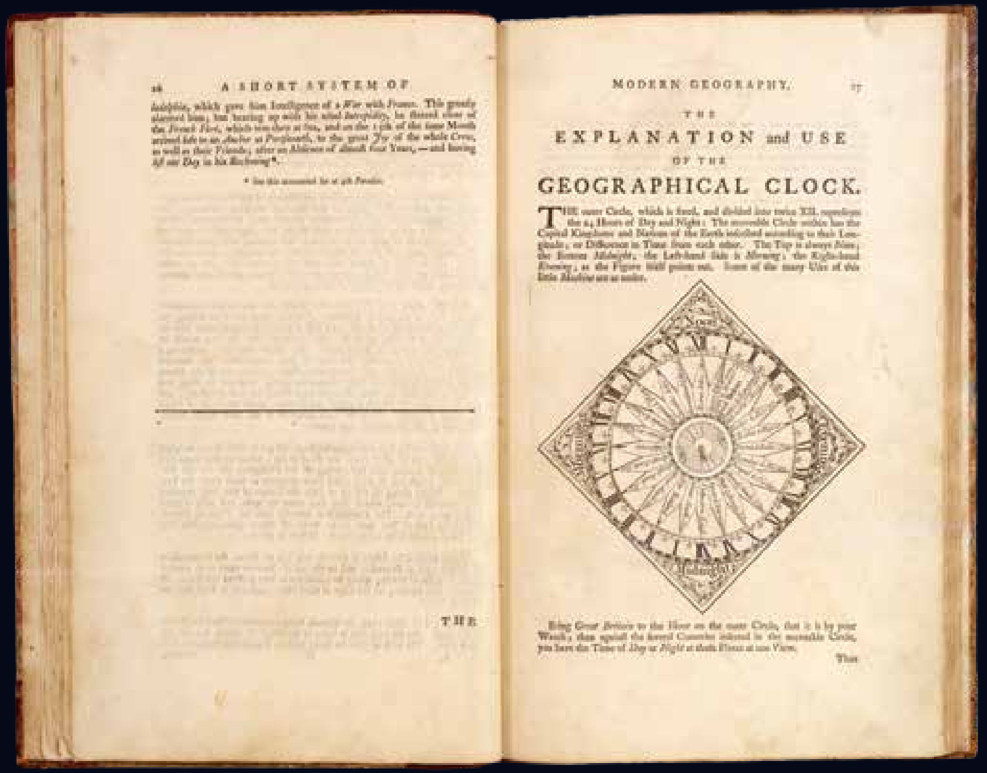
Number of items
1

With a double-hemisphere world map, maps of the continents, a plate of a terrestrial globe, and of geographical and astronomical clocks.

Richard Turner is described as "Late of Magdalen-Hall, Oxford; now Rector of Comberton, Vicar of Elmley, and Teacher of the Mathematics and Philosophy, at Worcester; Author of a 'View of the Heavens, or an Introduction to Modern Astronomy'; 'Plain Trigometry rendered easy and familiar, by Calculations in Arithmetic only'; and the 'Chronologer Perpetual'" (title-page).

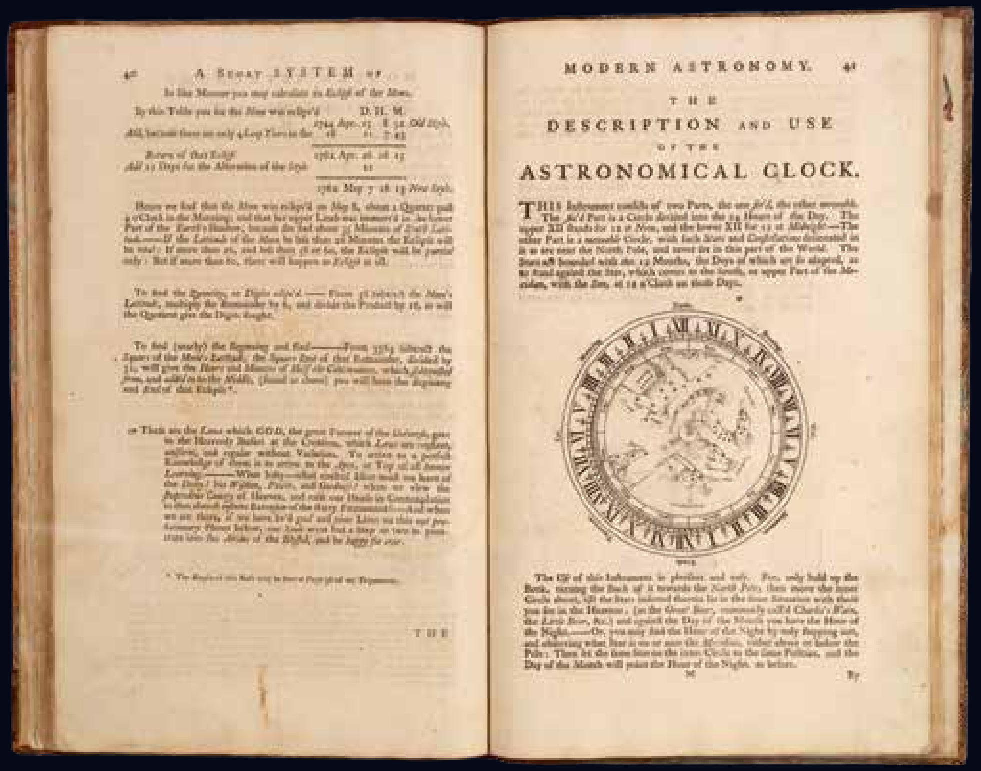
Provenance
With the near contemporary ownership inscription on the world map of William [illegible], and endpapers decorated with manuscript scale bars.





MODERN GEOGRAPHY.

THE
EXPLANATION and USE
OF THE
GEOGRAPHICAL CLOCK.



MODERN ASTRONOMY.

THE
DESCRIPTION AND USE
OF THE
ASTRONOMICAL CLOCK.

How to make a compass with your hands

10 **HOFMANN, Christian Gotthilf**

Jesus! Der getreue Gefahrte und Helfer - Der Getreue Gefahrte und Helfer. zu Wasser und Lande; darinnen enthalten: Morgen- Abend- Buss- Beicht- Communion- Reise- nebst andern Gebeten und Liedern, allerhand Rechentafeln, Resolvir- und Zinsrechnung, Gewichts- Münz- und Maass- Vergleichung, ingleichen Wegweiser, Landkarte, Städte- oder Meilenzeiger, Sonnenzeiger, Wind- und Seecompass, immerwährenden Calender, und andere nützliche Nachrichten...

Publication
Waldenburg, Christian Gotthilf Hofmann, [c.1786-1801].

Description
Two parts in one volume. 12mo., (115 by 70mm). Woodcut frontispiece, one double-page and one folding map, two full-page plates, one with two volvelles, one loose and missing the phases of the moon, and a large folding engraved table of distances; contemporary polished calf, remains of clasps and catches.

Number of items
c.40

A pocket guide for travellers, including prayers and songs for various situations, conversion charts for all kinds of German currency, a folding map of Central Europe, instructions for making a “sun compass” with your hand, a world map, a folding chart of the distances from town to town as far as London and Constantinople, and a perpetual calendar consisting of two volvelles - one for the phases of the moon, and the other for the days of the week.

The calendar for calculating Easter dates runs from 1786 to 1880.

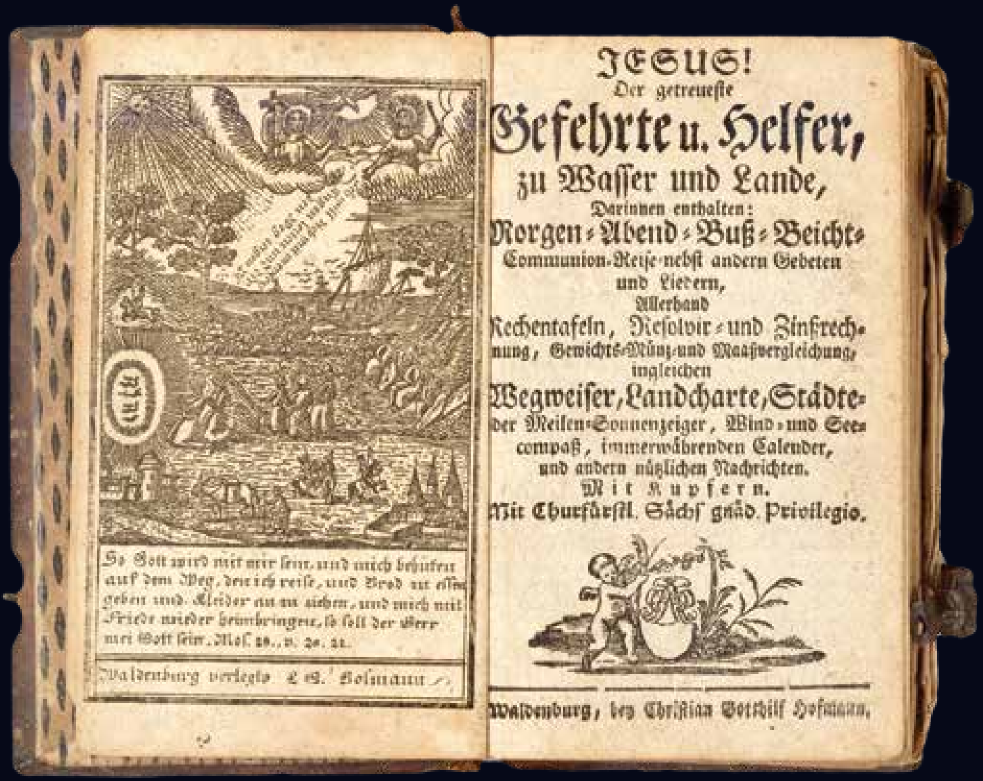
The extensive distance table, with a large decorative cartouche, contains a detailed legend on how to use the table: “New mile and city table or instructions on how many German miles one city is from another. For example, if you want to know how many German miles there are from Leipzig to Paris, move the two fingers of your right hand over the word Paris. Where the fingers come together, you will see that there are so many German miles to be found in Waldenburg by L.G. Hoffman”.

Provenance
Near contemporary wood-engraved bookplate printed in red and black at end; endleaves inscribed with copious contemporary notes; fore-edge inscribed “1801”.

[WITH]: A further significant collection of approximately 30 titles illustrated with volvelles. Including:

- DUDLEY, Robert. ‘Dell’Arcano del Mare,...’. Firenze, Nella Stamperia di Francesco Onofri, 1646. Two volumes (I and II only, of 6) in one. Folio. Vignette title-page to volume I; 29 engraved plates in volume I, 14 (lacking 13 charts) in volume II, some single, or two to a page, most double-page and or folding, and with volvelles; contemporary limp vellum, gilt, supra-libros of the arms of Bourbon-Conde on both covers.

Provenance
1. Arms of Bourbon-Conde, probably Louis II de Bourbon (1621–1686), Prince of Condé (1646-1686);
2. Near contemporary marginal annotations; 3. by descent to Prince Francis of the Two Sicilies, Count of Trapani (1827-1892), inscribed (presumably) by him “Libro prezioso e rarissimo - Trapani”, on the verso of the first blank;
3. Miriam Leaber, her sale, Sotheby’s, London, November 1956, lot 444;
4. With Maggs Bros. The first two books, only, of the first edition of Dudley’s magnificent sea atlas, from the library of the Bourbon-Conde family. Book one deals with longitude; book two covers errors in the then-existing sea charts.

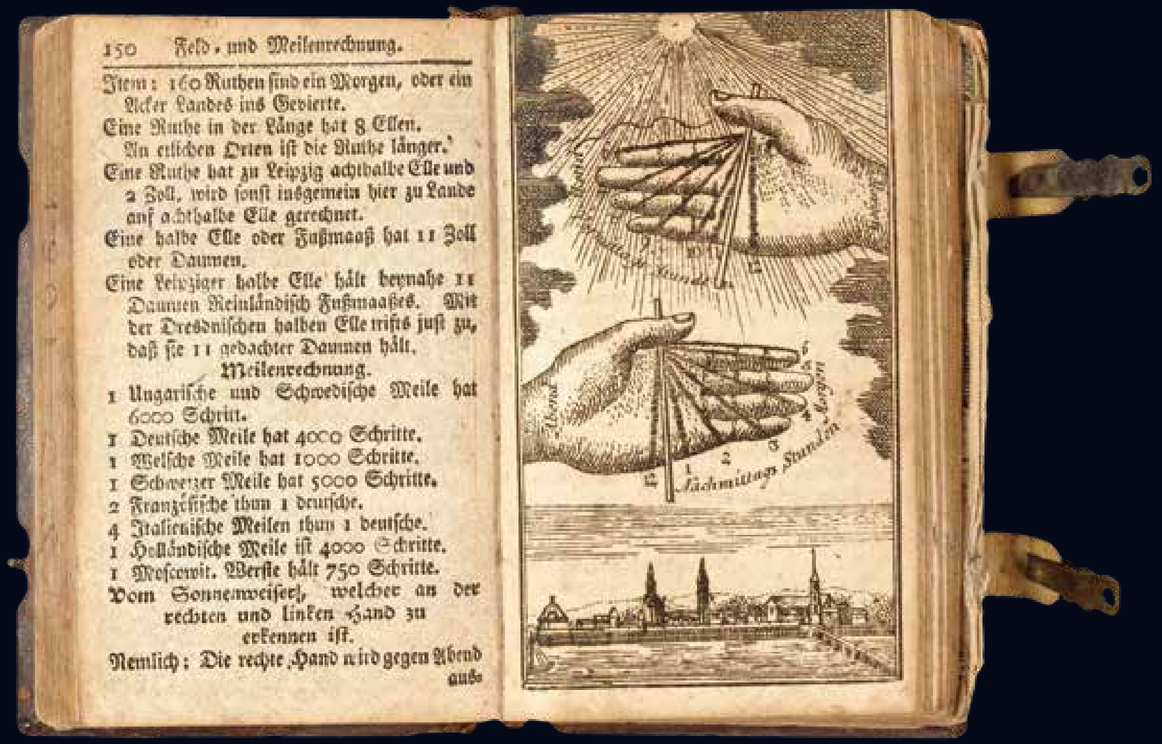


So Gott wird mit mir ſeyn, und mich behüten auf dem Weg, den ich reiſe, und Brod zu eſſen geben und Kleider an zu ziehen, und mich mit Friede wieder heimbringen, ſo ſoll der Herr mei Gott ſeyn. 1 Moſ. 28., v. 20. 21.

Waldenburg verlegts C.G. Hofmann

JESUS!
Der getreueſte
Gefehrte u. Helfer,
zu Waſſer und Lande,
Darinnen enthalten:
Morgen- Abend- Buß- Beicht-
Communion-Reiſe-nebſt andern Gebeten
und Liedern,
Allerhand
Rechentafeln, Reſolvir- und Zinßrech-
nung, Gewichts-Münz-und Maaßvergleichung,
ingleichen
Wegweiſer, Landcharte, Städte-
der Meilen-Sonnenzeiger, Wind- und See-
compaß, immerwährenden Calender,
und andern nützlichen Nachrichten.
Mit Kupfern.
Mit Churfürſtl. Sächſ. gnäd. Privilegio.

Waldenburg, bey Chriſtian Gotthilf Hofmann.



150 Feld- und Meilenrechnung.

Item: 160 Ruthen ſind ein Morgen, oder ein Acker Landes ins Gevierte.

Eine Ruthe in der Länge hat 8 Ellen.

An etlichen Orten iſt die Ruthe länger.

Eine Ruthe hat zu Leipzig achthalbe Elle und 2 Zoll, wird ſonſt insgemein hier zu Lande auf achthalbe Elle gerechnet.

Eine halbe Elle oder Fußmaaß hat 11 Zoll oder Daumen.

Eine Leipziger halbe Elle hält beynahe 11 Daumen Reinländiſch Fußmaaßes. Mit der Dresdniſchen halben Elle trifts juſt zu, daß ſie 11 gedachter Daumen hält.

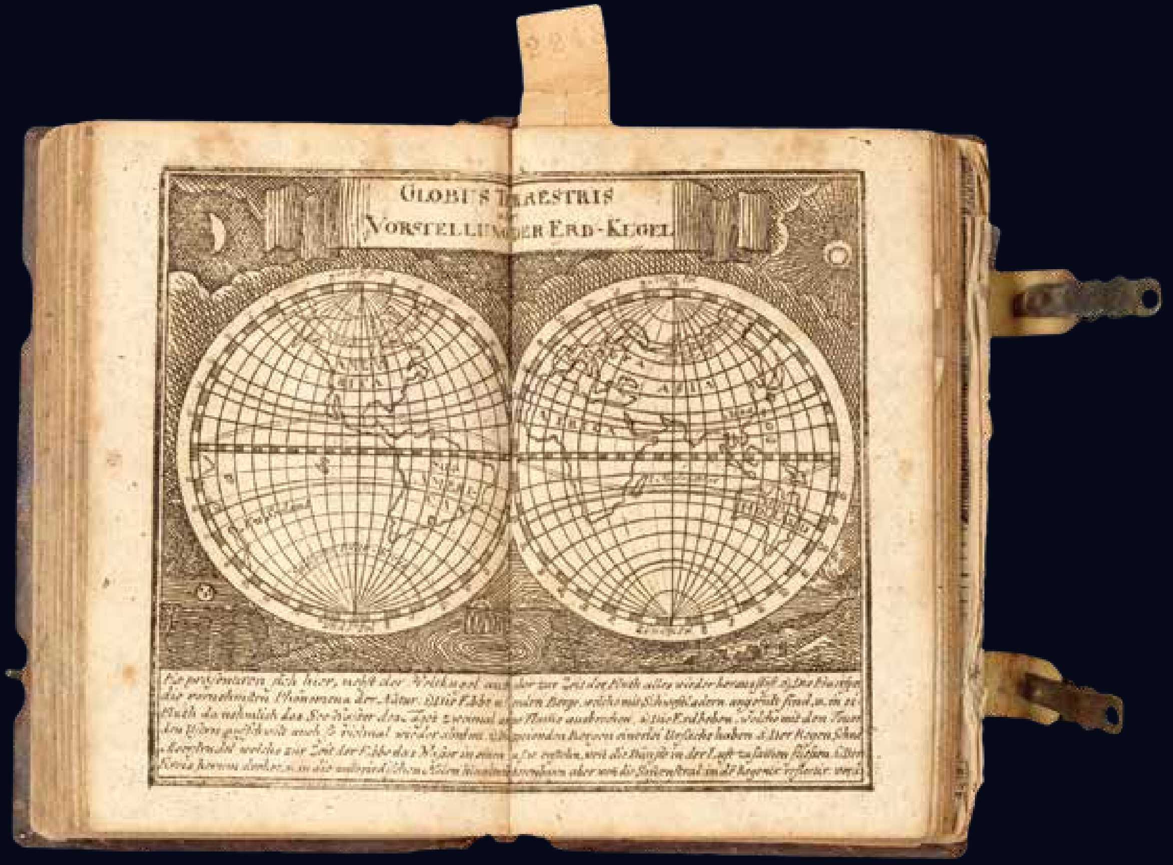
Meilenrechnung.

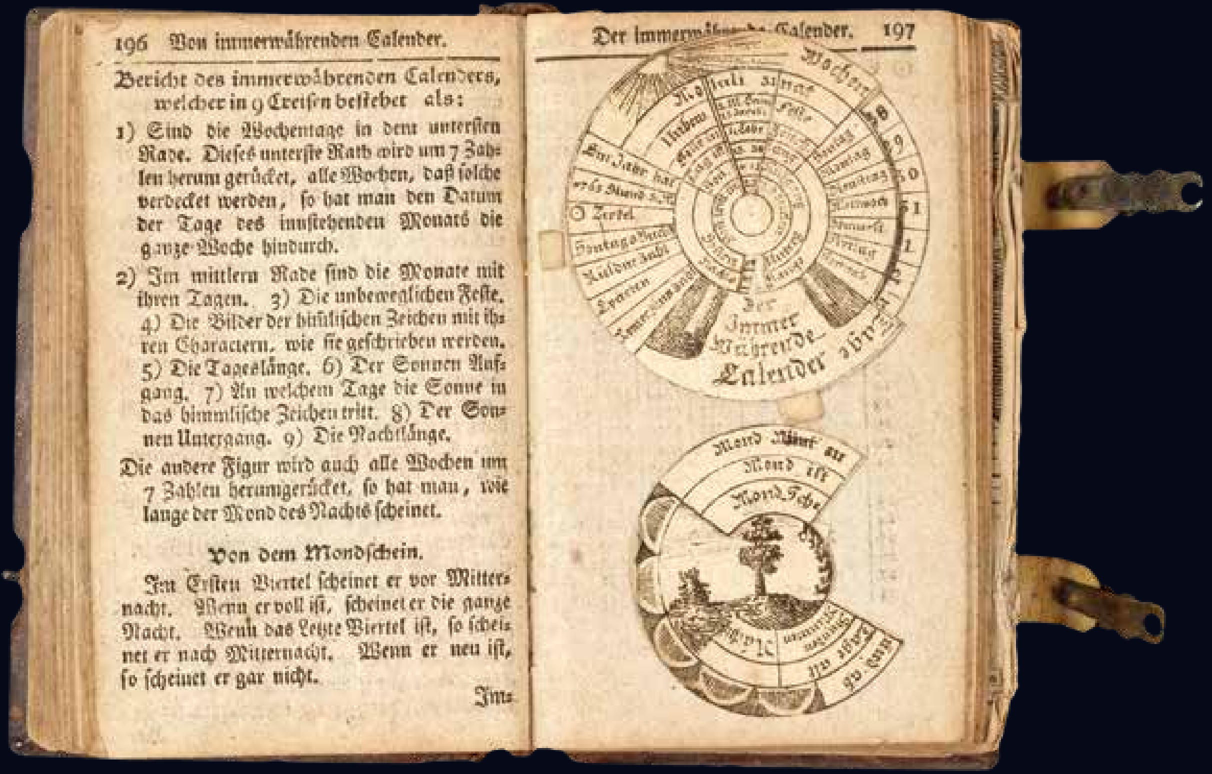
1 Ungariſche und Schwediſche Meile hat 6000 Schritt.
1 Deutſche Meile hat 4000 Schritte.
1 Welſche Meile hat 1000 Schritte.
1 Schweizer Meile hat 5000 Schritte.
2 Franzöſiſche thun 1 deutſche.
4 Italieniſche Meilen thun 1 deutſche.
1 Holländiſche Meile iſt 4000 Schritte.
1 Moſcowit. Werſte hält 750 Schritte.

Vom Sonnenweiſer, welcher an der rechten und linken Hand zu erkennen iſt.

Nemlich: Die rechte Hand wird gegen Abend aus-

- Two facsimile examples of Apianus's 'Astronomicum Ceasareum' (1967), copy number 100, and copy number 714.
- Sturt's edition of the 'Book of Common Prayer' (1717).
- Mihill's 'A Treatise on the Lengths of Days, Nights and Twilightss' (1755).
- Rubie's 'British Celestial Atlas' (1830).
- Bentley's 'Mondern Geography' (1839).
- White's 'Plain Spherical Globe' (c.1840).




196 Von immerwährenden Calender.

Bericht des immerwährenden Calenders, welcher in 9 Creiſen beſtehet als:

1) Sind die Wochentage in dem unterſten Rade. Dieſes unterſte Rath wird um 7 Zahlen herum gerücket, alle Wochen, daß ſolche verdecket werden, ſo hat man den Datum der Tage des innſtehenden Monats die ganze Woche hindurch.

2) Im mittlern Rade ſind die Monate mit ihren Tagen. 3) Die unbeweglichen Feſte. 4) Die Bilder der himmliſchen Zeichen mit ihren Characteren, wie ſie geſchrieben werden. 5) Die Tageslänge. 6) Der Sonnen Aufgang. 7) An welchem Tage die Sonne in das himmliſche Zeichen tritt. 8) Der Sonnen Untergang. 9) Die Nachtlänge.

Die andere Figur wird auch alle Wochen um 7 Zahlen herumgerücket, ſo hat man, wie lange der Mond des Nachts ſcheinet.

Von dem Mondſchein.

Im Erſten Viertel ſcheinet er vor Mitternacht. Wenn er voll iſt, ſcheinet er die ganze Nacht. Wenn das Letzte Viertel iſt, ſo ſcheinet er nach Mitternacht. Wenn er neu iſt, ſo ſcheinet er gar nicht.

Im-

Wenn einer den Urin nicht laſſen kann.

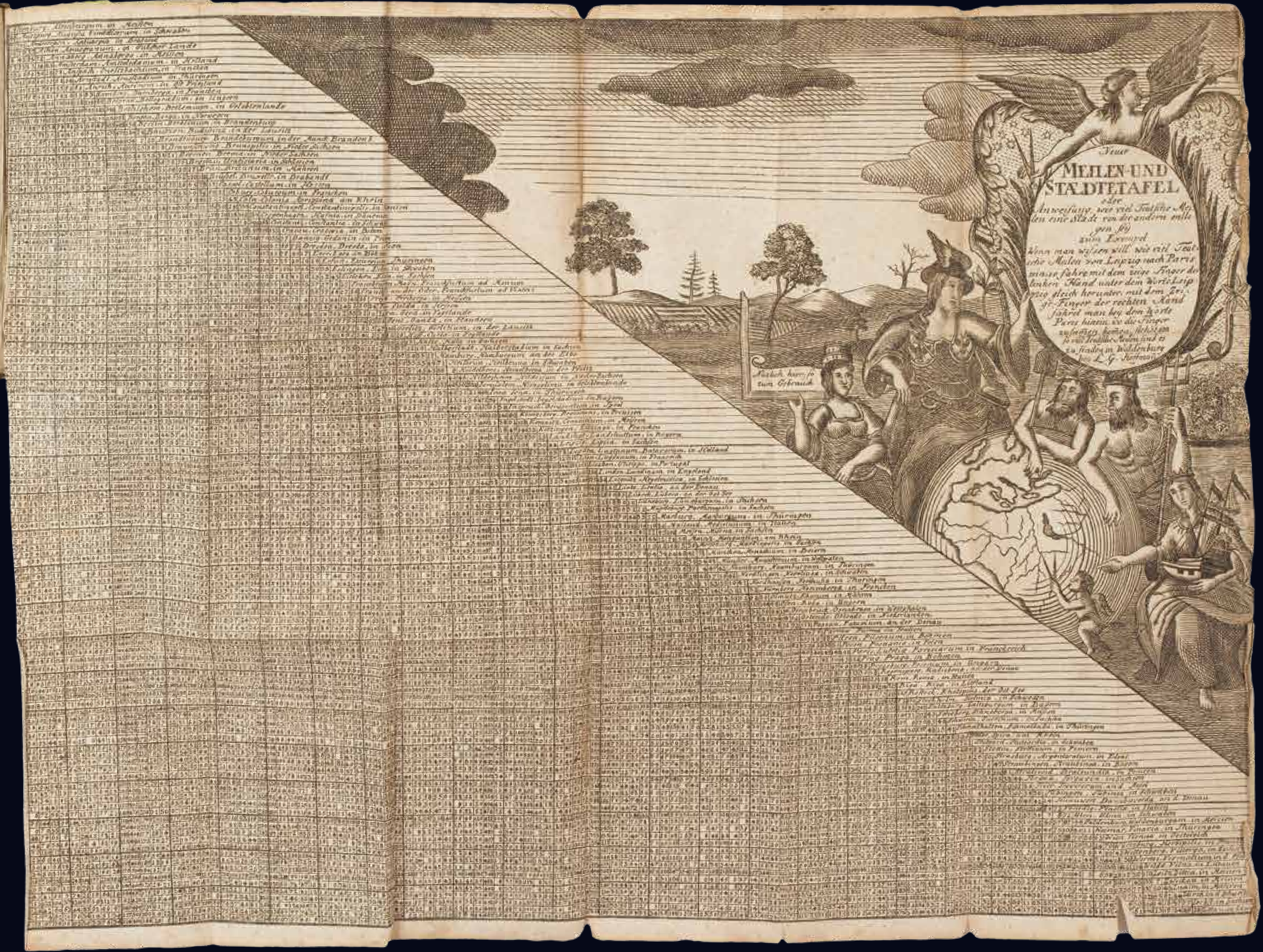
Brate eine Zwiebel in heiſſer Aſche, bis ſie ganz mürbe wird, zerſtoße ſie, miſche darunter 1 Loth Gänſeſchmalz, ſtreich es an den Nabel, und oben über das Gemächte, ſo wird der Urin bald folgen. Oder: Trinke 5 oder 6 Tropfen Wacholderöl in Peterſilienwaſſer.

Für erfrorne Glieder.

Halte das erfrorne Glied in kaltes Waſſer, oder Schnee, oder lege Eis, oder eine gefrorne weiſſe Rübe darauf, ſo zieht es die Kälte aus. Man kann auch eine gefrorne Rübe braten, und zarte Stückchen davon ſchneiden, und ſo heiß es zu erleiden iſt, überlegen.

Wider die Blaſen an Füſſen.

Einer, der zu Fuß reiſet, kann bald marode werden, wenn er enge Schuhe hat, wodurch er alsbald Blaſen an den Füſſen bekommt; es gehet aber auch ſonſt nicht leer ab, obſchon die Schuhe weit genug ſeyn. Solches zu verhüten, kann man, ehe man ausreiſet, die Fußſohlen mit Hirſch- oder nur gemeinen Unſchlitt ſchmieren, ſolches kann alle Abende geſchehen, wenn man zuvor die Füſſe mit Brandtewein gewaſchen, welches zugleich die Müdigkeit heraus ziehet.


Neue
MEILEN-UND STÆDTETAFEL
oder
Anweisung, wie viel Teutsche Meilen eine Stadt von der andern entlegen sey
zum Exempel
Wenn man wissen will wie viel Teutsche Meilen von Leipzig nach Paris
so muss man fahre mit dem zeige Finger der linken Hand unter dem Worte Leipzig gleich herunter, mit dem Zeig-Finger der rechten Hand fähret man bey dem Worte Paris hinein, wo die Finger zusammen kommen, stehet an so viel Teutsche Meilen sind es
zu finden in Wildenburg
bey L. G. Hofmann
Nützlich kurz zum Gebrauch

LAYERS
UPON
LAYERS

St. Francis on La Verna

11 **LINO, Moroni; Domenico FALCINI; Jacopo LIGOZZI; and Raphael SCIAMINOSSI**

[Descrizione del Sacro Monte della Vernia].

Publication
Florence, 1612.

Description
First edition. Folio (450 by 320mm). 24 leaves letterpress with typographic borders; elaborate engraved frontispiece altered in manuscript, 23 engraved and etched plates, including two folding, of which one is of three joined leaves, and one of is of two, four plates with a total of six engraved hinged overslips, complete; contemporary limp vellum, rebacked, soiled.

References
Brunet, III:1914; cf. 'Illustrated Bartsch', volume 38, pages 152-158, figs. 131-136; Conigliello, no. 10-32, figs. x-xxxii; cf. Reed & Wallace no. 109; Thieme-Becker, XI 212.

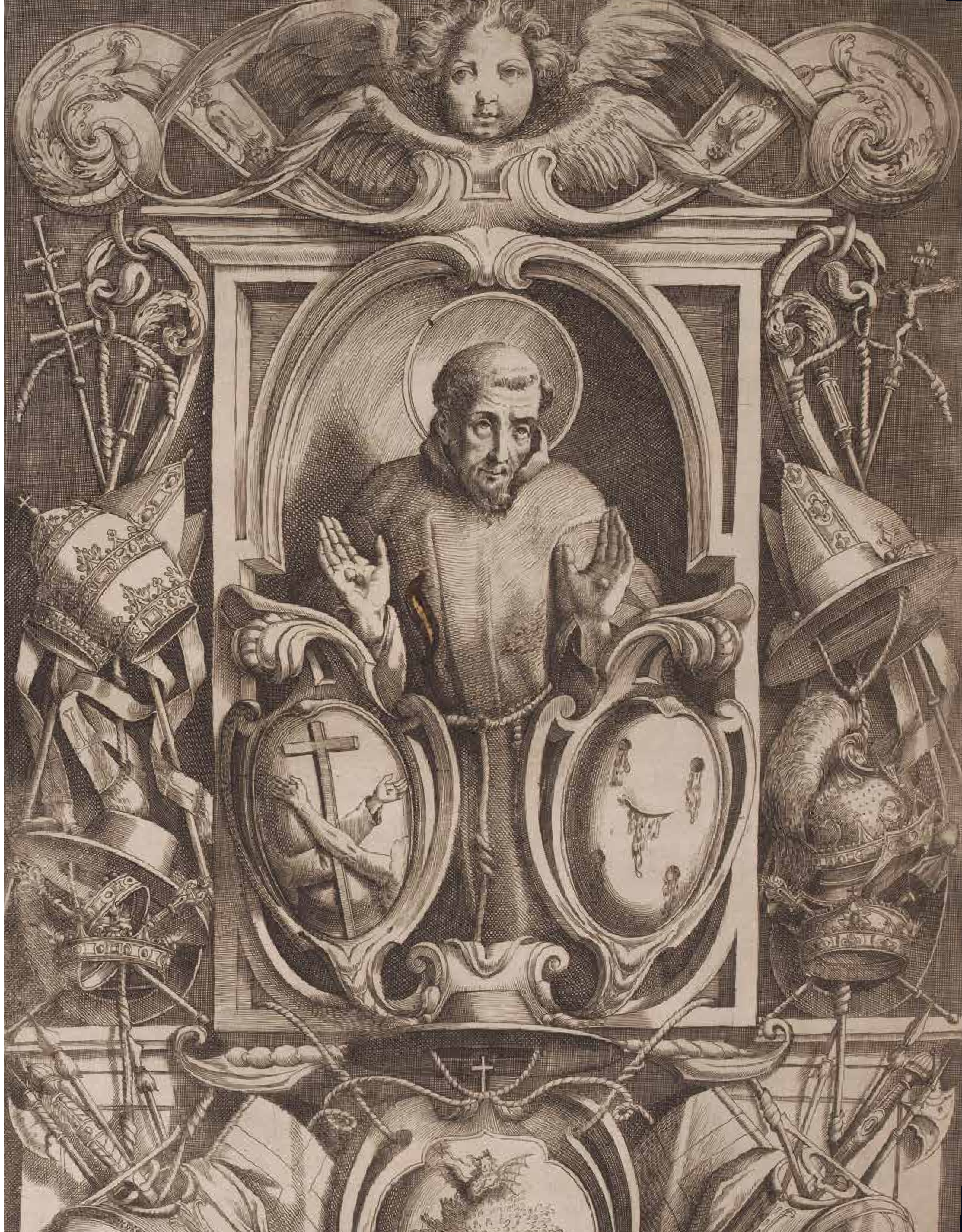
Number of items
1

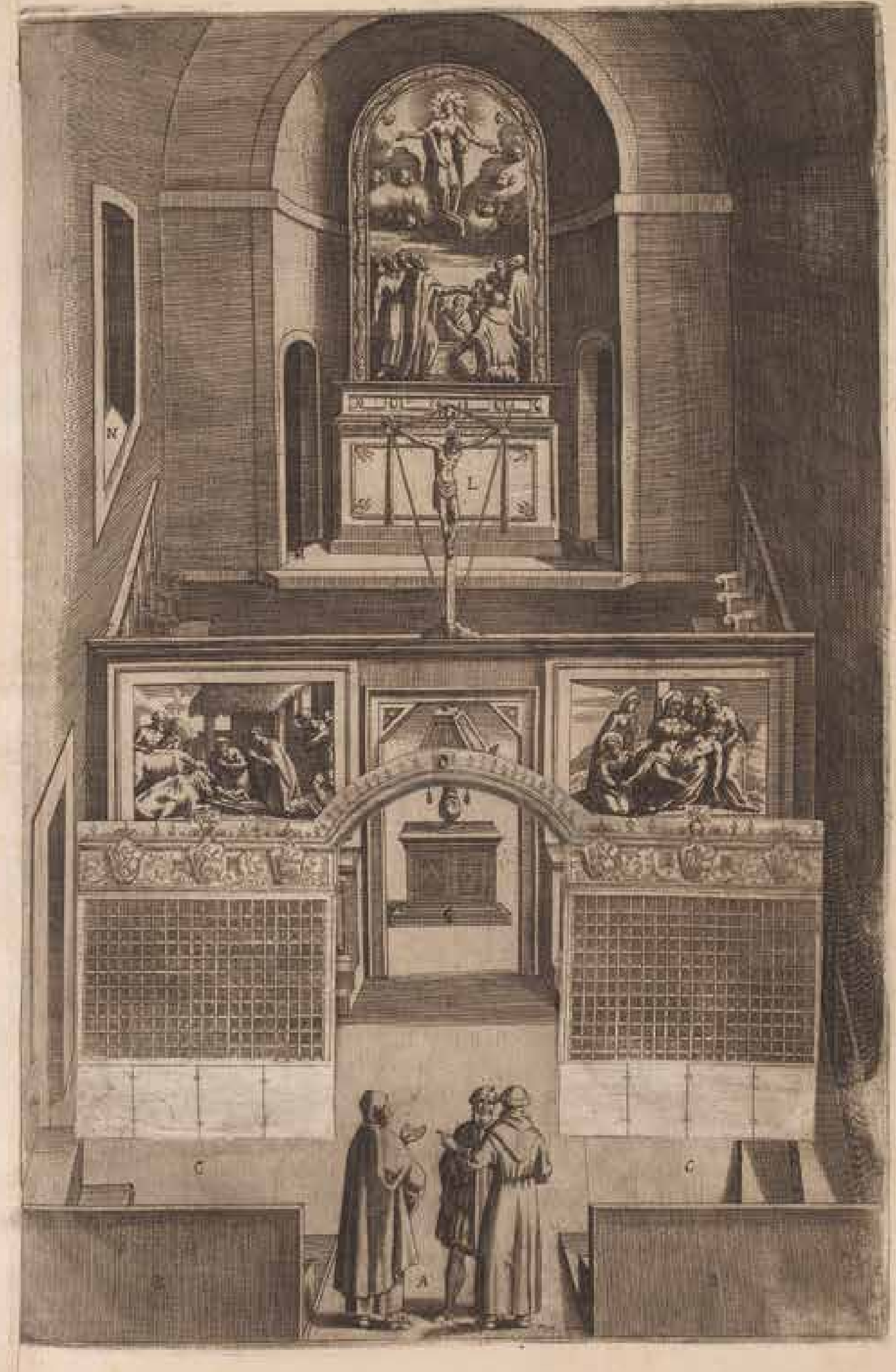
The defining miracle of Saint Francis of Assisi's life occurred while he was praying at the hermitage at La Verna in 1224, when he received the stigmata (wounds) of Jesus Christ - nail marks on his hands and feet, and a gash in the side of his chest. The stigmata remained with St. Francis until his death two years later. In this example, the magnificent frontispiece is altered in manuscript to show the stigmata on St. Francis's left side. Issued without a title-page, the dedication leaf reads: "Illmo. et reuerendissmo. patron mio colendissmo. monsignor arciuescouo di Monreale e generale de' Minori osservanti, frate Arcangelo da Messina s. Dismettendo ogni cerimonia... vengo à dedicarli quest'opera della descrizione del sacro monte della Vernia... il disegnatore è stato... sig. Iacopo Ligozio... Di Fiorenza il dì primo di giugno 1612... Fra Lino Moroni di Firenze".

The extremely dramatic plates are by Jacopo Ligozzi and Raphael Sciaminossi, and illustrate St. Francis's experiences on Mount Verna, in Tuscany. On several plates, hinged overslips are moved to reveal hidden staircases or entrances to small chapels. Fra Lino Moroni was a Franciscan Observant, and the provincial minister for the Tuscan order in 1607, when he made his pilgrimage to La Verna with artist Jacopo Ligozzi (1547–1627).

Rare. One example at Dumbarton Oaks Library; two copies in British Library.

Provenance
Numerous nineteenth-century notes inserted before the title-page.

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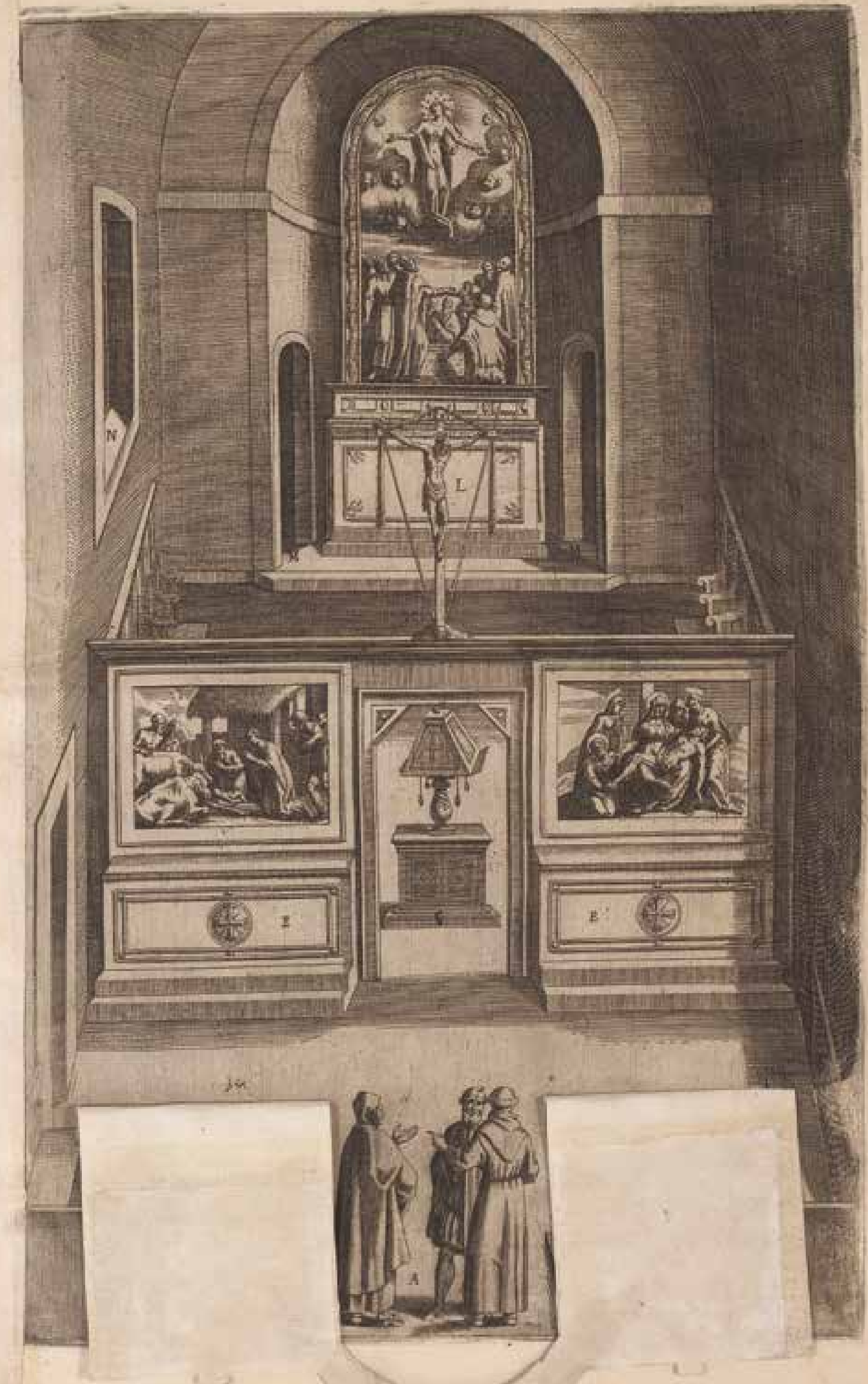
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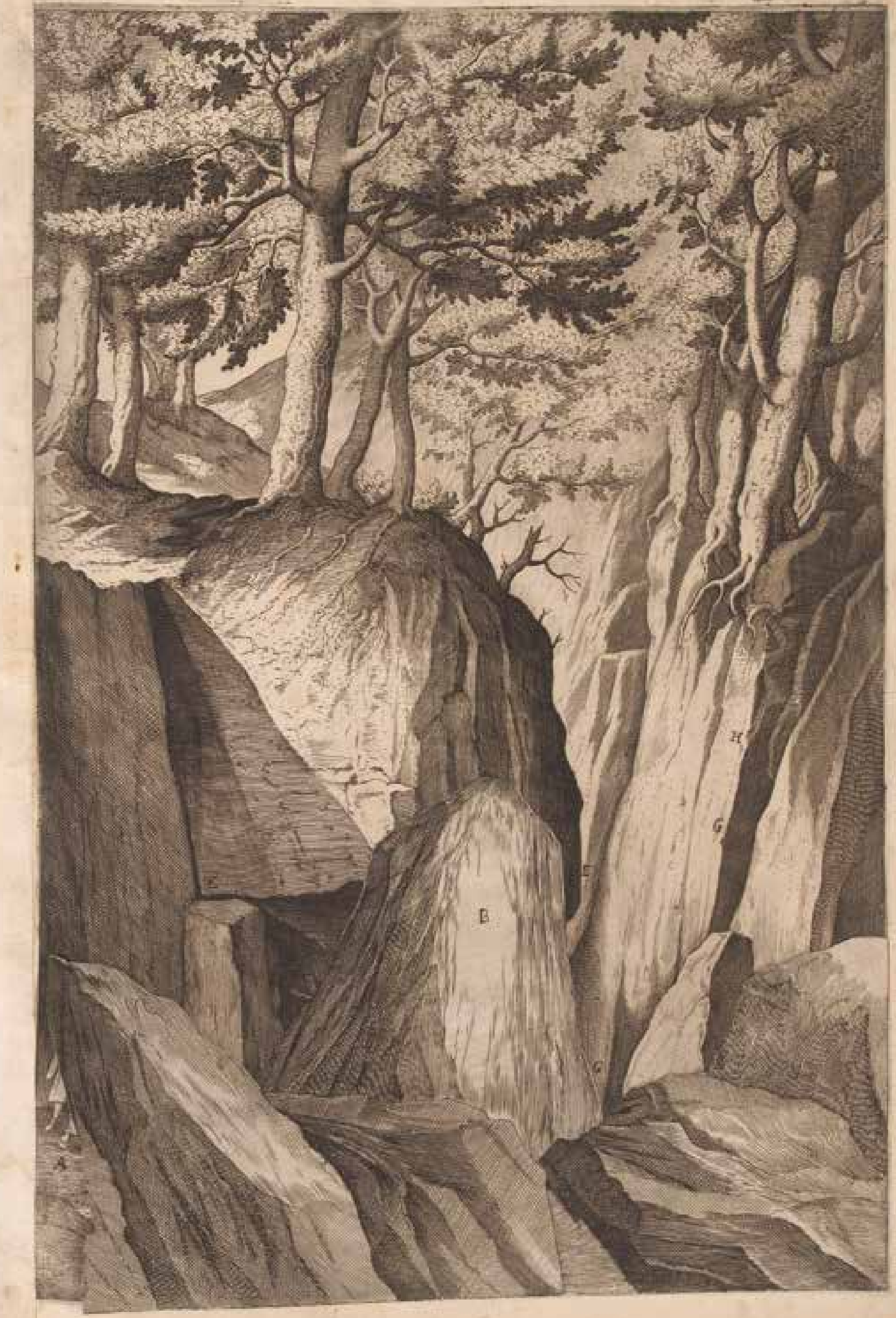
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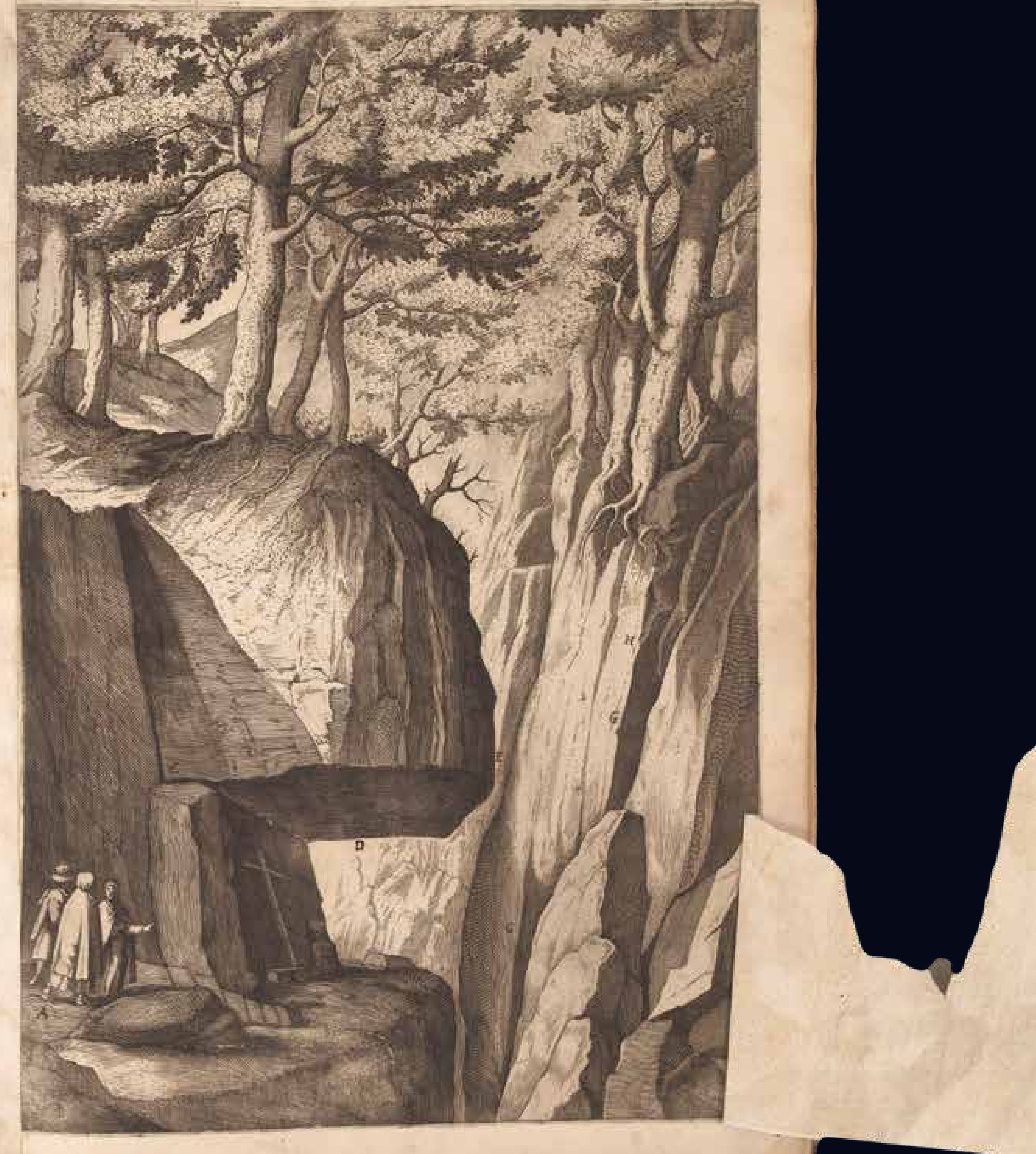
H
G
E
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A

“Useful for all physicians, chyrurgeons, statuaries, painters, &c.”

12 **REMMELIN, Johan**

A Survey of the Microcosme: or, The Anatomy of the Bodies of Man and Woman. Wherein the Skin, Veins, Arteries, Nerves, Muscles, Viscera, Bones and Ligaments thereof are Accurately Delineated, and so Disposed by Pasting, as that all the Parts of the said Bodies, both Internal and External are Exactly Represented in their Proper Site. Useful for all physicians, chyrurgeons, statuaries, painters, &c. By Michael Spaher of Tyrol, and Remilinus. Corrected by Clopton Havers, M. D. and Fellow of the Royal Society.

Publication
London, Dan. Midwinter, and Tho. Leigh, 1702.

Description
“Second edition”. Folio (400 by 325mm). Letterpress title-page, and four pages of text, some staining; four engraved plates with engraved hinged overslips; contemporary calf-backed marbled paper boards.

References
cf. Choulant-Frank, page 232; ESTC T147736; cf.‘Heirs of Hippocrates’ 456; cf. Krivatsy 9551; cf. Wellcome I, 5418.

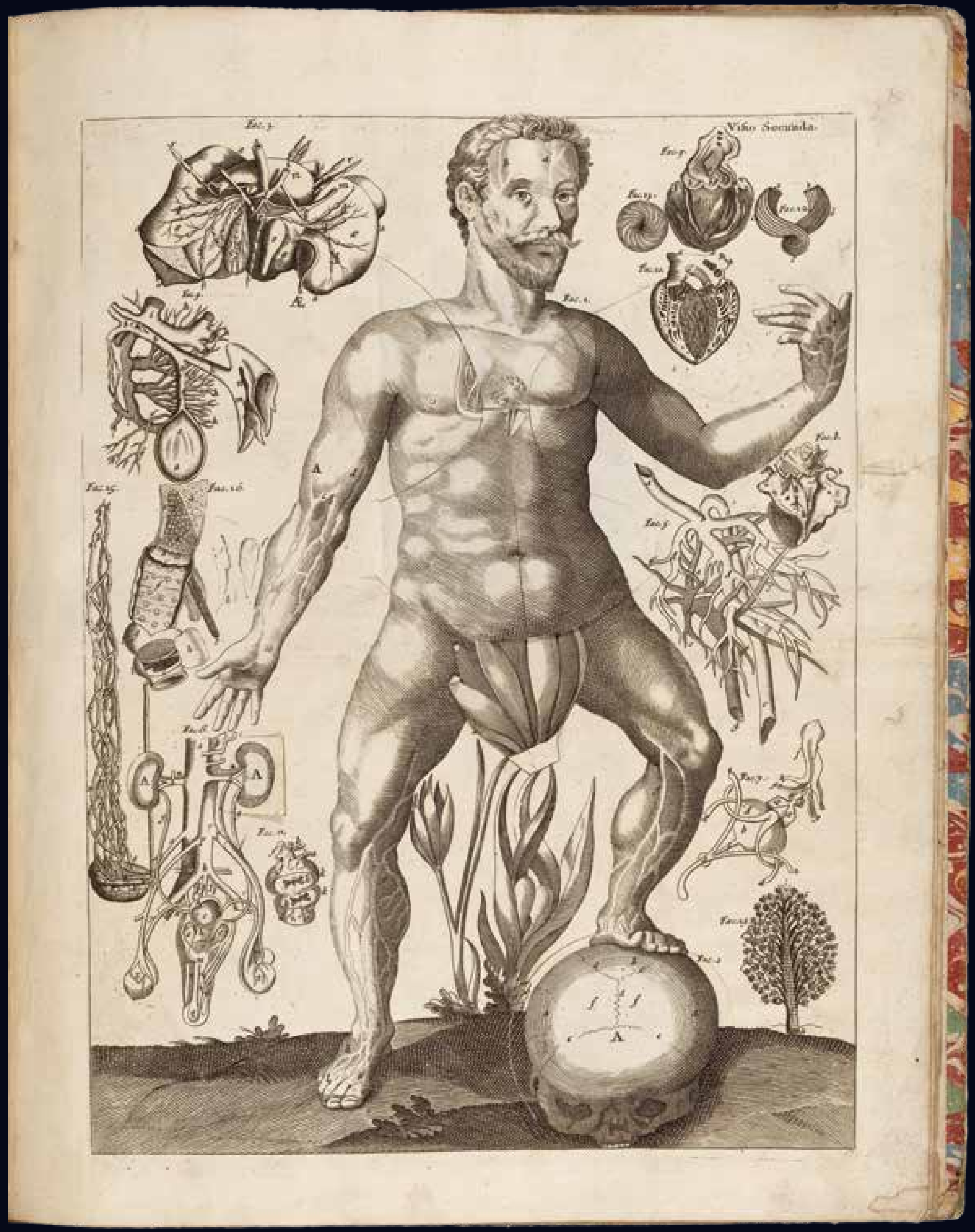
Number of items
1

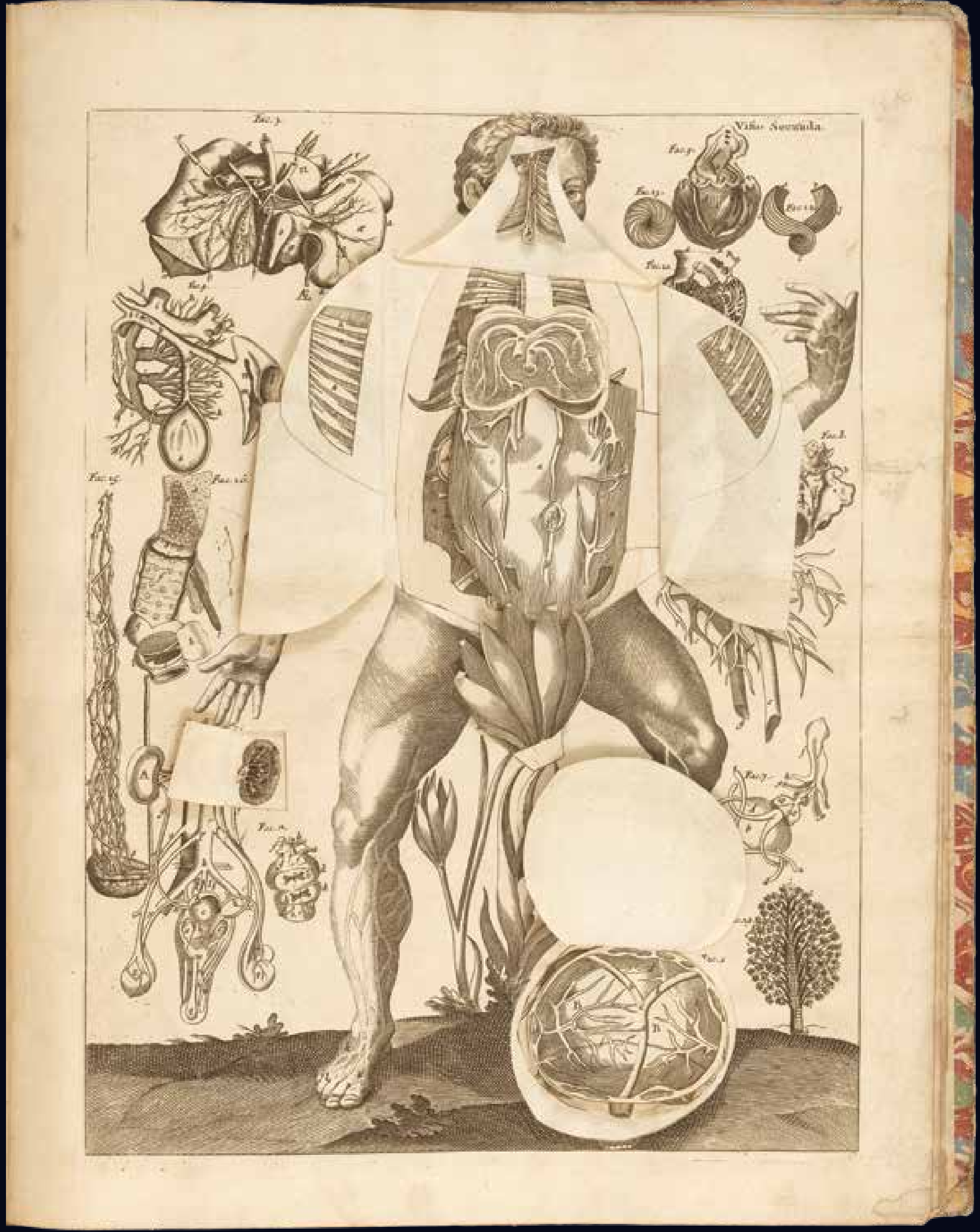
While “Adam & Eve” books, with multi-layered hinged overslips, or “flaps”, were a popular way to illustrate human anatomy throughout the sixteenth century, Remmelin’s ‘Catoptrum Microcosmicum’, is acknowledged as the first anatomical atlas, in which the muscles, bones, and viscera of the human body, are revealed in successive layers. Although first published in a pirated edition without text in 1613, the first “authorised” edition, ‘Catoptrum microcosmicum’ (Microcosmic Mirror) was designed to reflect the classical notion of man as microcosm, or the epitome of the universe. It was issued in Ulm in 1619, with text in Latin.

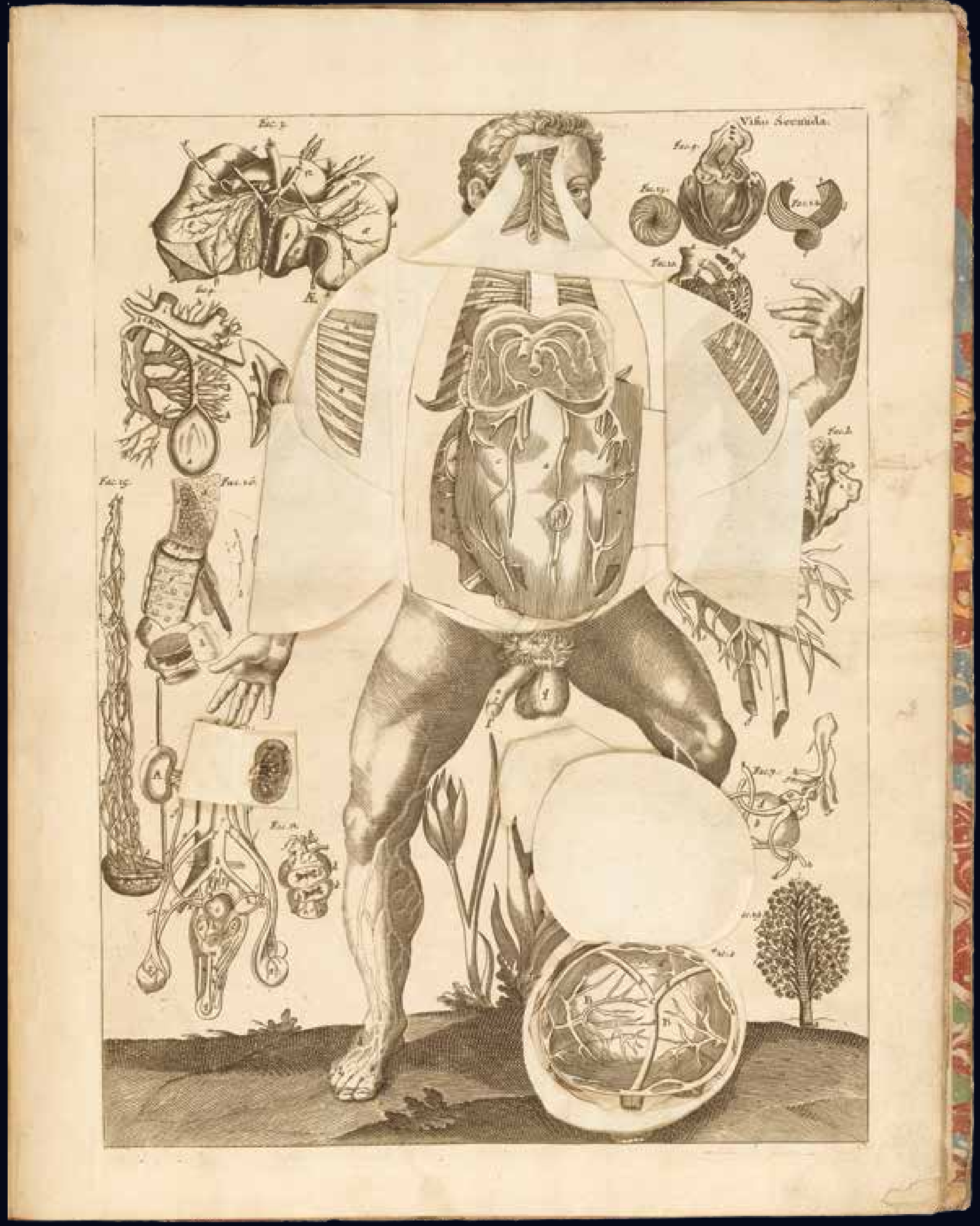
The current example, with English text, although referred to on the title-page as the “second edition”, is preceded by at least three earlier English issues published between 1675 and 1695; there was also a further subsequent edition in 1738. Michael Spaher of Tyrol is credited in the title, but it is not certain what role, if any, he had in the production of this work.

Johan Remmelin (1583-1632) was a doctor in Ulm, and then later in Augsberg, where he also served as a plague physician.

Provenance
From the library of Martin Woolf Orskey (1925-2018), bookseller.




Visio Secunda


Visio Secunda

Remmelin anatomised

13 **HELLWIG, Christoph von; and Johann Heinrich WERNER**

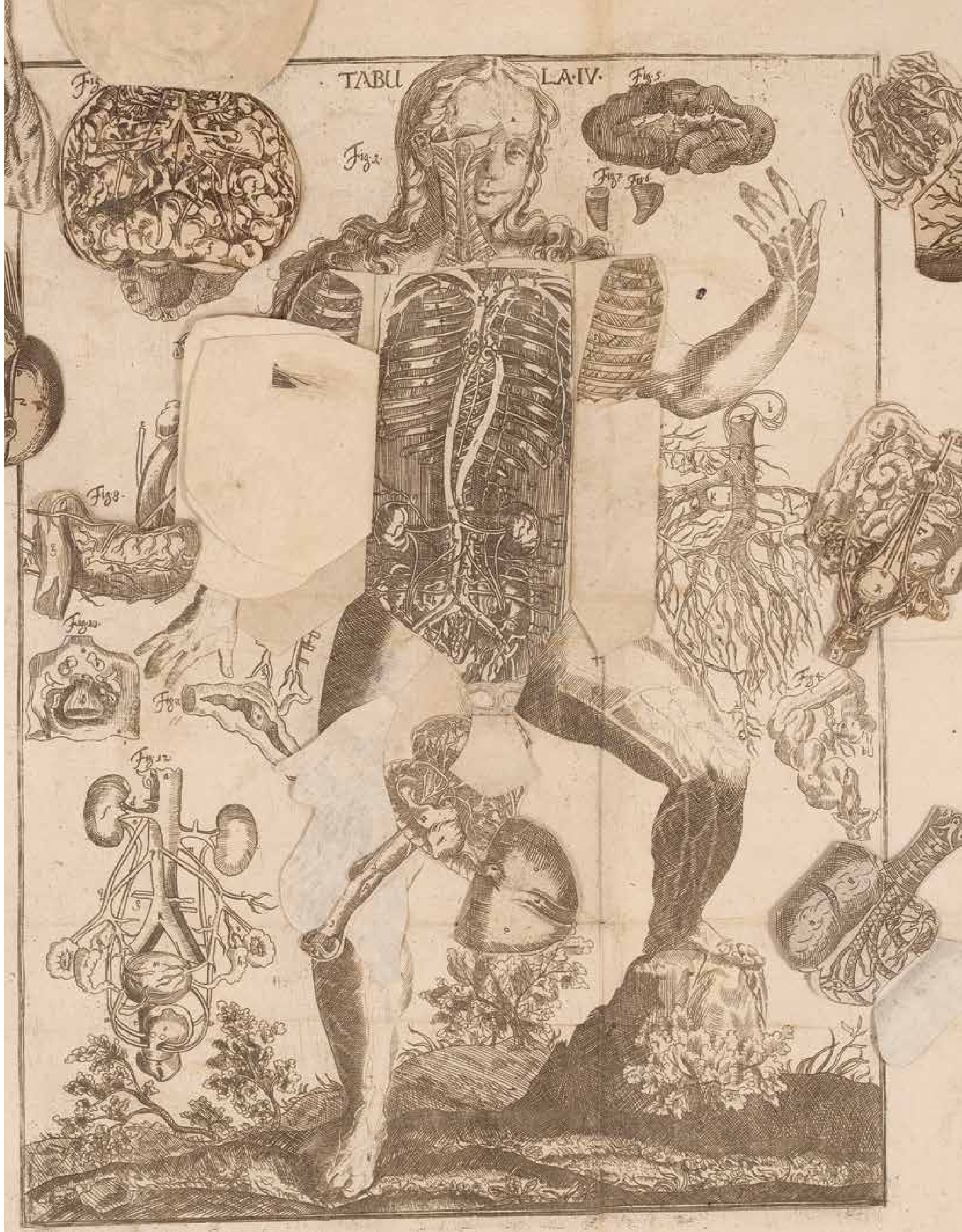
Nosce te ipsem, vel anatomicum vivum: Oder Kurtz gefastes doch richtig gestelltes Anatomisches Werck.

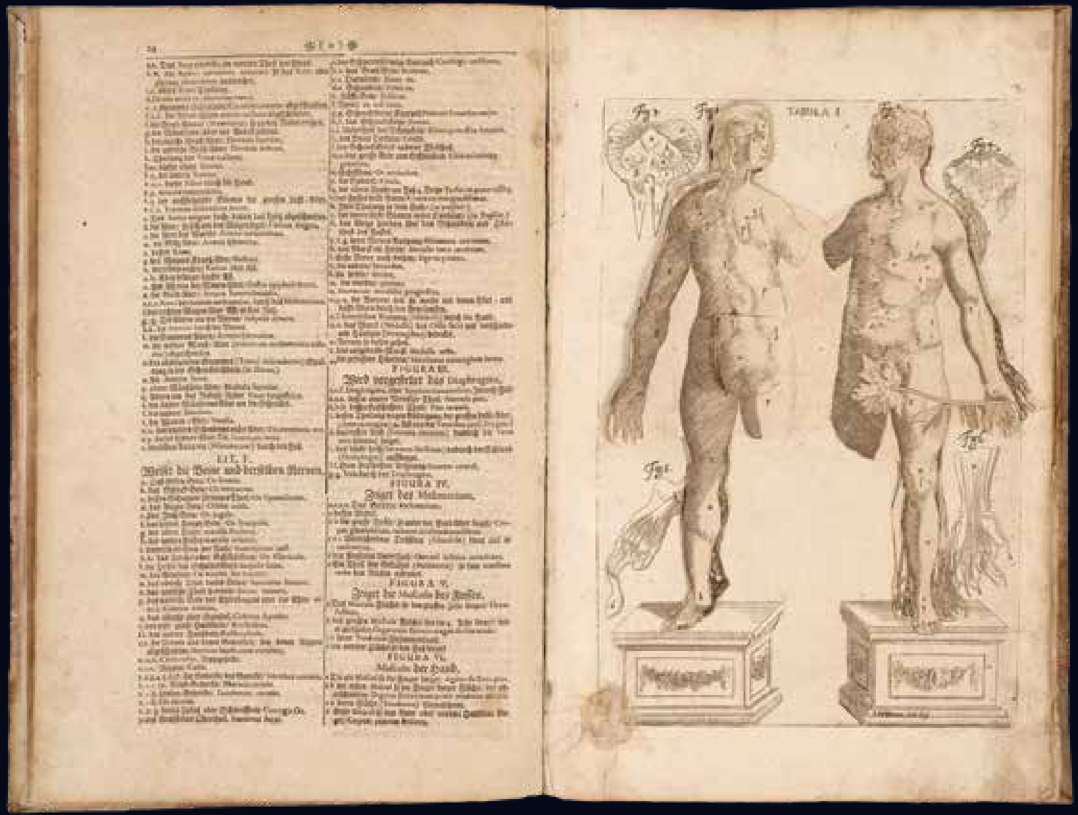
Publication
Frankfurt & Leipzig, zufinden bey Hieronymo Philippo Ritscheln / Universitat Buchhandle, [1720].

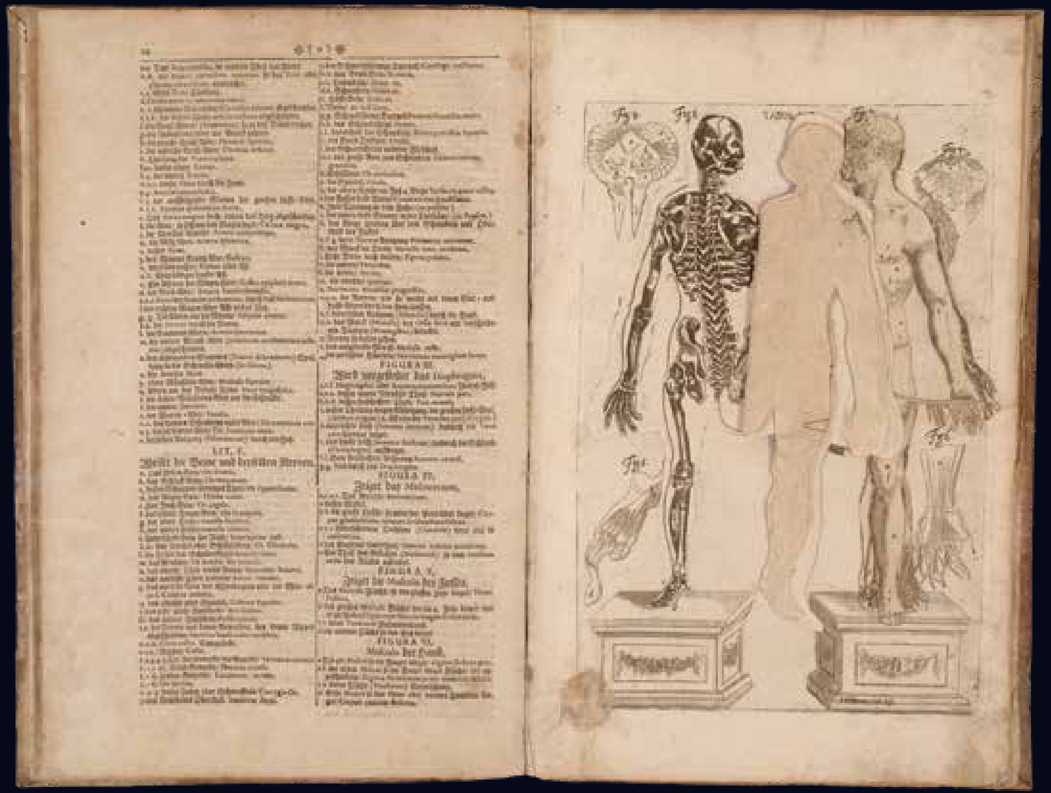
Description
Folio (335 by 215mm). Title-page printed in red and black with vignette portrait of the author, title-page repaired lower outer corner; two full-page and two folding engraved plates with multiple engraved and etched hinged overslips, complete; half vellum, vinegar marbled paper boards.

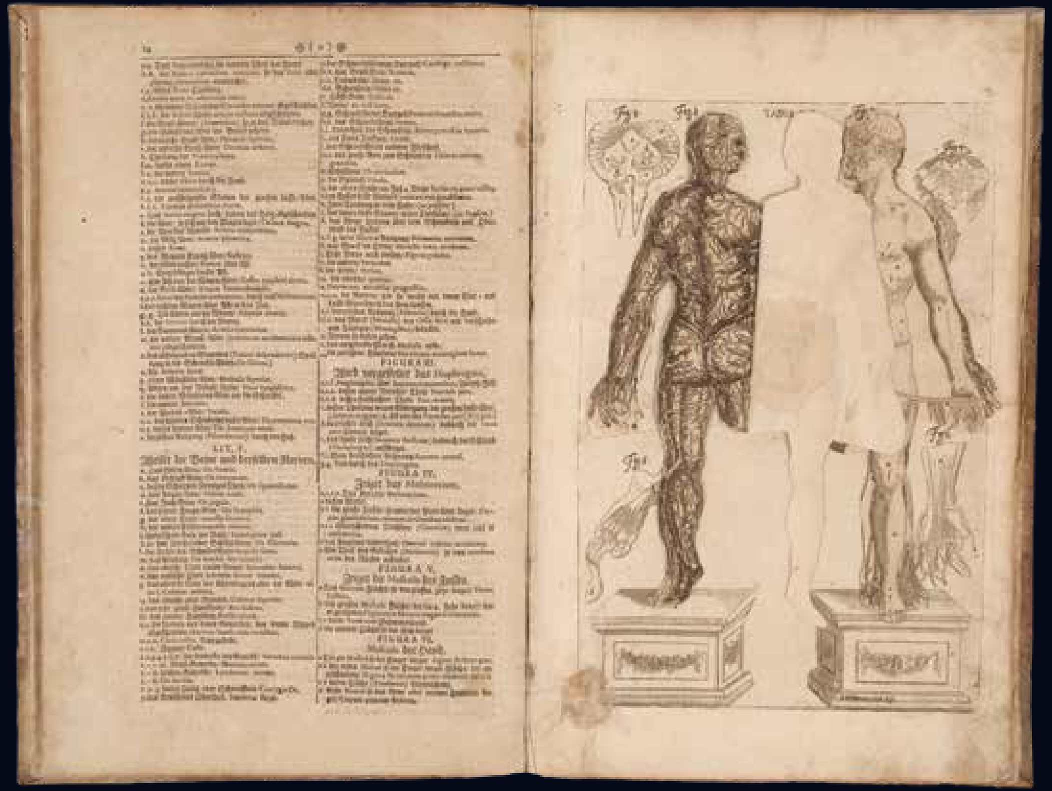
Number of items
1

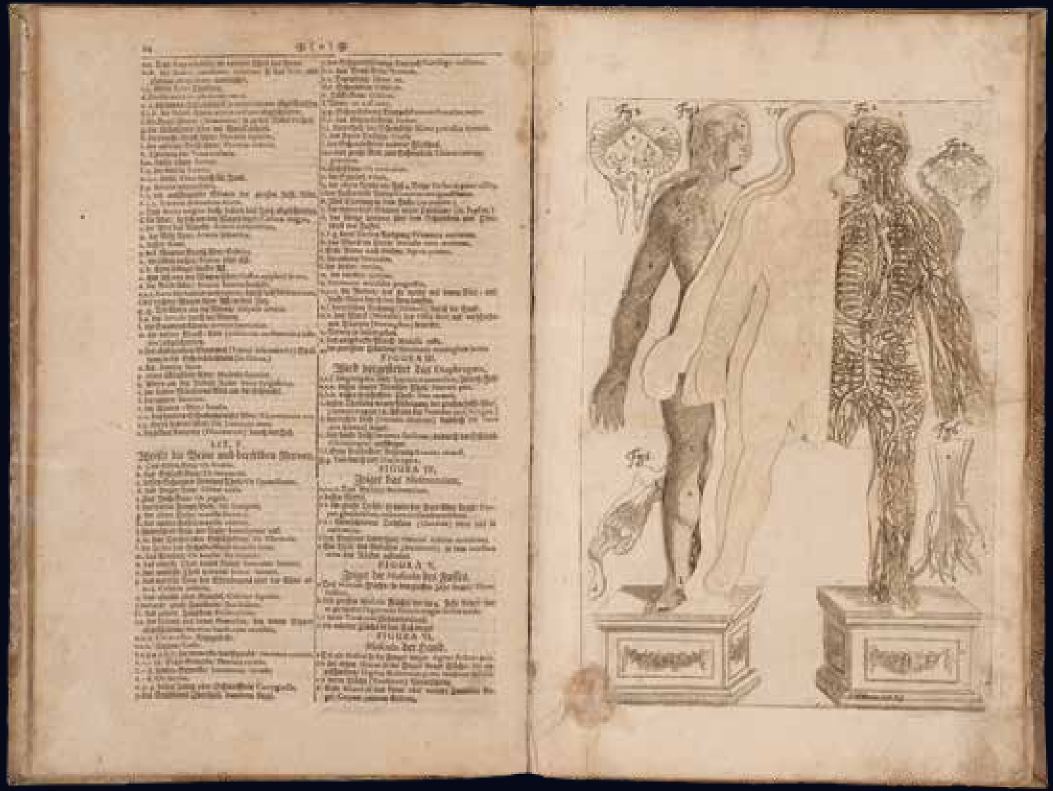
German-language adaptation of Johann Remmelin's 'Catoptrum microcosmicum' (1613), with the plates reversed and reduced from the engravings for the Latin edition of 1619.











SLIP AND SLIDE

An ellipse with some slips

14 [TRABAUD, Jean]

Principes sur le mouvement et l'equilibre, pour servir d'introduction aux mecaniques & a la physique.

Publication
Paris, Jean Desaint & Charles Saillant, 1741.

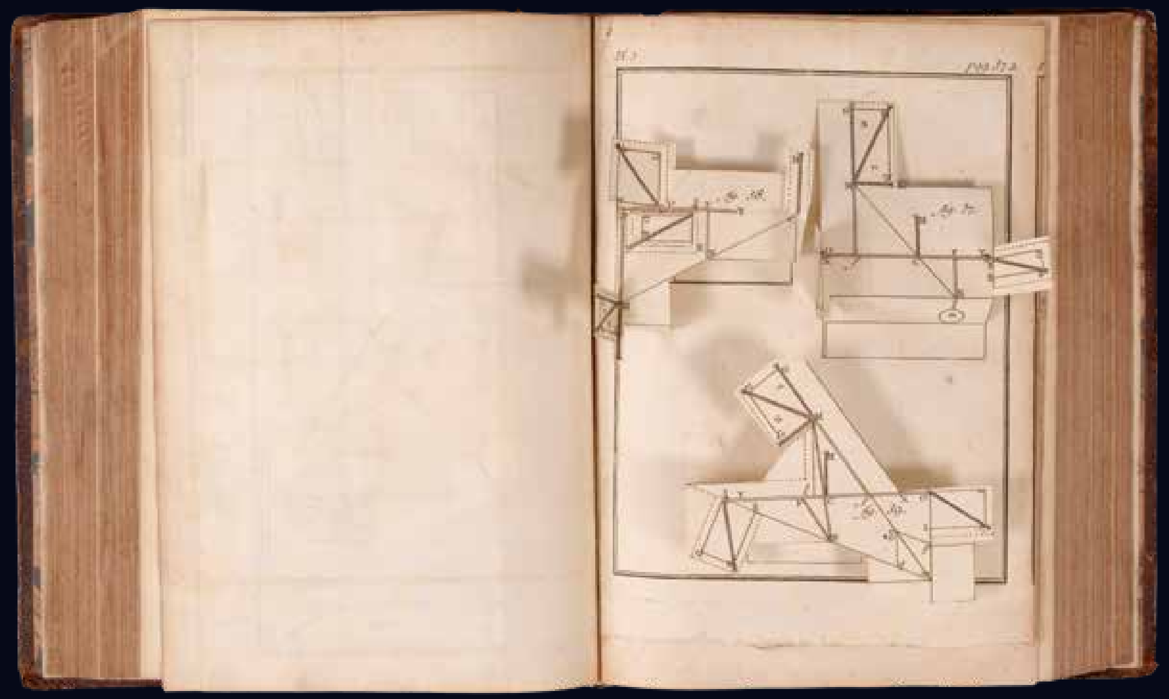
Description
First edition. Two parts in one volume. Quarto (245 by 185mm). Woodcut device on each title-page, 25 engraved folding plates, including one with complicated hinged overslips, woodcut initials and head-pieces; contemporary polished mottled calf, gilt, front hinge weak.

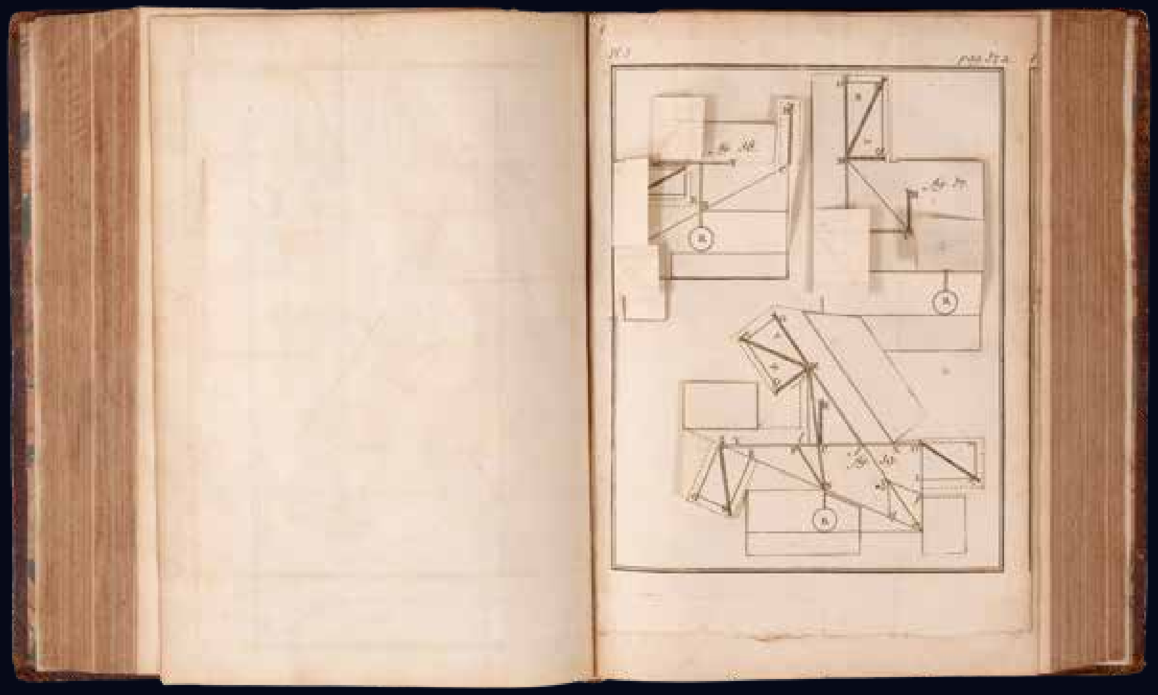
References
'Bibliotheca Mechanica', page 325; DSB I, 113; Honeyman, 805.

Number of items
1

In the mid-eighteenth century, French mathematician Jean-François Trabaud published an introductory work to mechanics and physics. The first work takes in all aspects of the movement of bodies and weights, percussions of bodies and statics, hydrostatics, and equilibrium of fluids and hydrodynamics; the second work concerns the formation of ellipse. The theoretical information is illustrated by diagrams and models, one of which is augmented by unfolding elements.

"In the text Trabaud makes reference to Jean Bernoulli, Leibniz, Varignon, Descartes, de la Hire, and other authors represented in this collection" ('Bibliotheca Mechanica').





With complicated moveable schemata

15 **EUCLID; COWLEY, John Lodge**

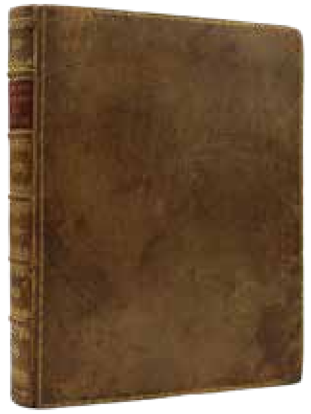
An Appendix to the Elements of Euclid in Seven Books; containing forty-two movable schemes for forming the various kinds of solids and their sections by which the doctrine of solids in the eleventh, twelfth, and fifteenth books of Euclid is illustrated, and rendered more easy to learners than heretofore.

Publication
London, Sold by T. Cadell, Bookseller in the Strand, [1765].

Description
Second edition. Quarto (290 by 245mm). 42 engraved plates, all partly cut out to allow for the display of their complicated function; contemporary speckled calf, gilt.

References
Lowndes, II, 540.

Number of items
1



First published thus in 1758, the book includes a series of ingenious plates, partially incised and scored, that can be folded into precise three-dimensional solid shapes.

"Book I. Contains the five regular solids - II. Shews the inscription and circumscription thereof, as set forth in the fifteenth book of the elements - III. Exhibits a great variety of irregular solids - IV. Contains sundry sorts of prisms - V. Various kinds of pyramids, and frustrums thereof - VI. Some difficult propositions in the eleventh and twelfth books - VII. The cone and its several sections".

John Lodge Cowley (1719-1797) mathematician, Professor of Mathematics at the Royal Military Academy, Woolwich (1761-1773), elected a Fellow of the prestigious Royal Society in April 1768, and cartographer Royal to King George II. He taught geometry at the St. Martin's Lane Academy, and was the author of other geometrical books, 'Geometry Made Easy' (1752), 'An Appendix to Euclid's Elements' (1758), and 'The Theory of Perspective Demonstrated' (1765). But his best-known work is perhaps 'A new sett of pocket mapps of all the counties of England and Wales' (1745).

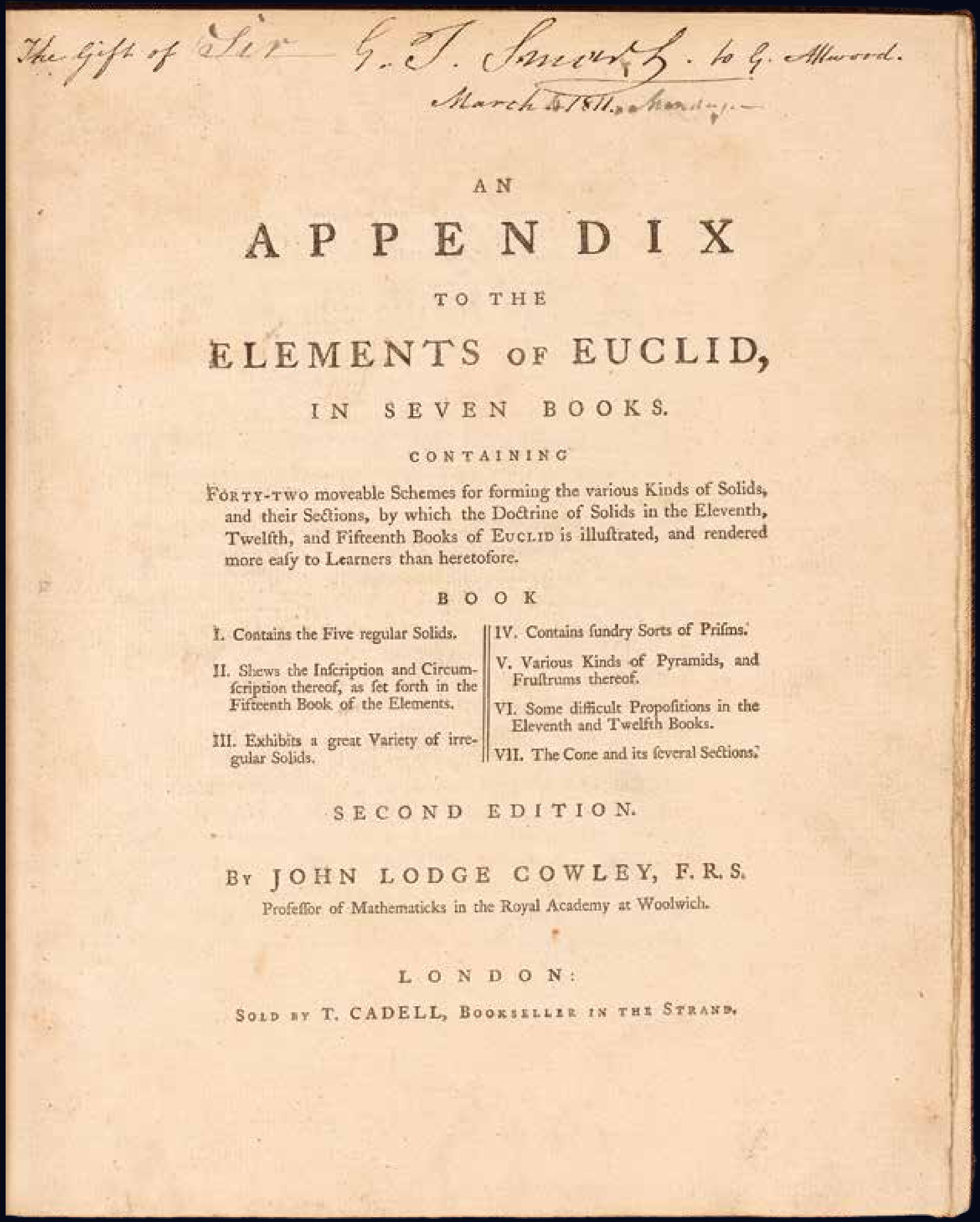
[WITH]:

-EUCLID; KEIL, Dr. John; Samuel CUNN; and John HAM Elements of Geometry, from the Latin translation of Commandine. To which is added, A Treatise of the Nature of Arithmetic of Logarithms; Likewise Another of the Elements of Plain and Spherical Trigonometry; With a Preface, shewing the Usefulness and Excellency of this Work. By Doctor John Keil, F.R.S. and late Professor of Astronomy in Oxford. The Whole revised; where deficient, supplied; where lost or corrupted, restored. Also Many Faults committed by Dr. Harris, Mr. Caswel, Mr. Heynes, and other Trigonometrical Writers, are shewn; and in those Cases where They are mistaken, here are given Solutions Geometrically true...

London, Printed for Tho. Woodward at the Half-Moon, between the Two Temple-Gates in Fleet Street, 1733.

Third edition, "carefully revised and corrected". Octavo (195 by 120mm). 18 folding engraved plates, the last with three hinged overslips; contemporary speckled calf, gilt, front cover a bit loose.

Provenance
1. "The Gift of Sir G.J. ?Schwartz to G. Atwood, March 4, 1811, Monday" inscribed on the title-page;
2. With the ownership inscription of "G. Atwood St. John's Coll. 1815".



The Gift of Sir G. J. Swartz. to G. Atwood.
March 4 1811, Monday.—

AN
APPENDIX
TO THE
ELEMENTS OF EUCLID,
IN SEVEN BOOKS.
CONTAINING
FORTY-TWO moveable Schemes for forming the various Kinds of Solids, and their Sections, by which the Doctrine of Solids in the Eleventh, Twelfth, and Fifteenth Books of EUCLID is illuſtrated, and rendered more eaſy to Learners than heretofore.

BOOK
I. Contains the Five regular Solids.
II. Shews the Inſcription and Circumſcription thereof, as ſet forth in the Fifteenth Book of the Elements.
III. Exhibits a great Variety of irregular Solids.
IV. Contains ſundry Sorts of Priſms.
V. Various Kinds of Pyramids, and Fruſtrums thereof.
VI. Some difficult Propoſitions in the Eleventh and Twelfth Books.
VII. The Cone and its ſeveral Sections.

SECOND EDITION.

BY JOHN LODGE COWLEY, F. R. S.
Profeſſor of Mathematicks in the Royal Academy at Woolwich.

LONDON:
SOLD BY T. CADELL, BOOKSELLER IN THE STRAND.

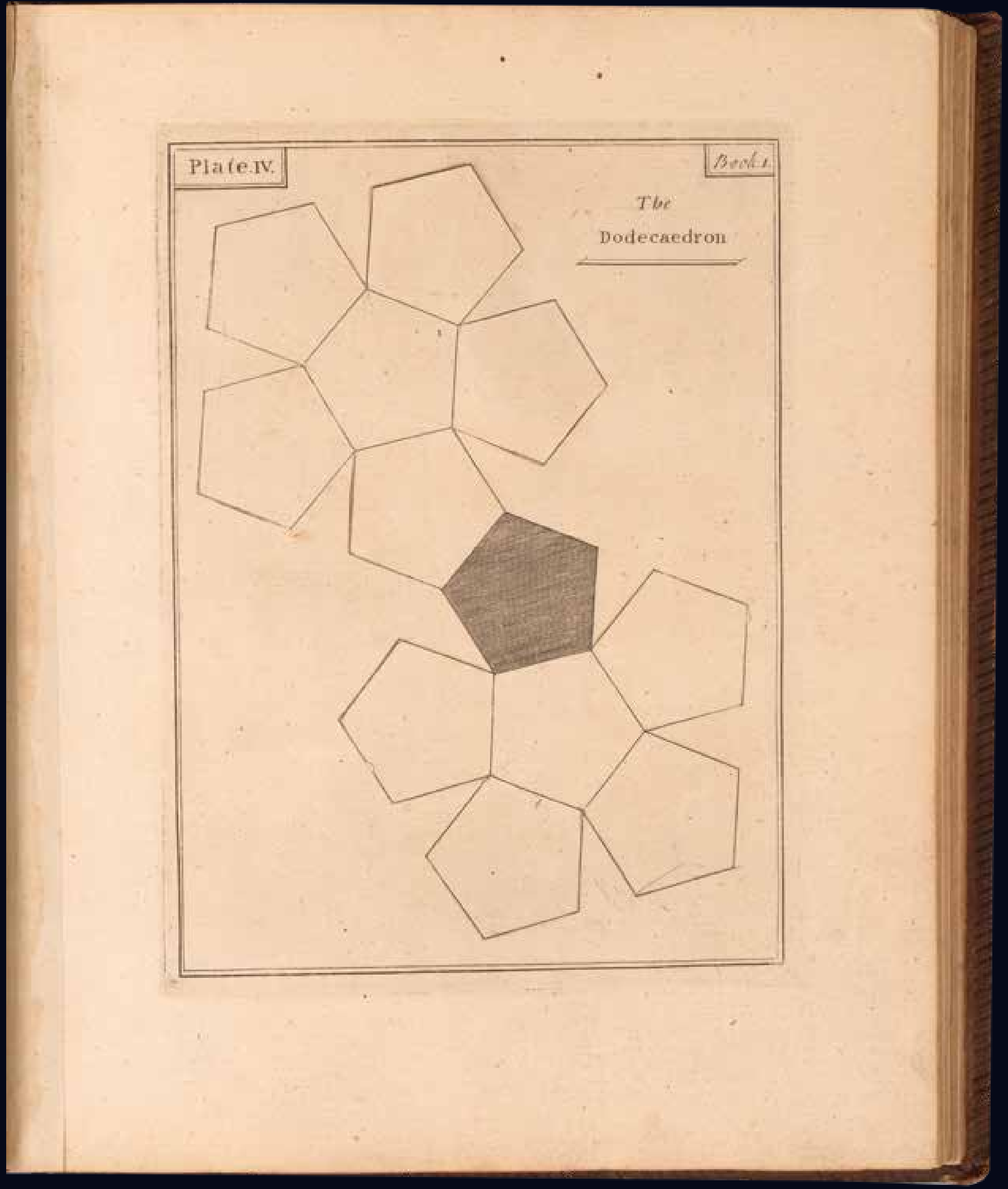


Plate.IV.
Book.1.
The Dodecaedron

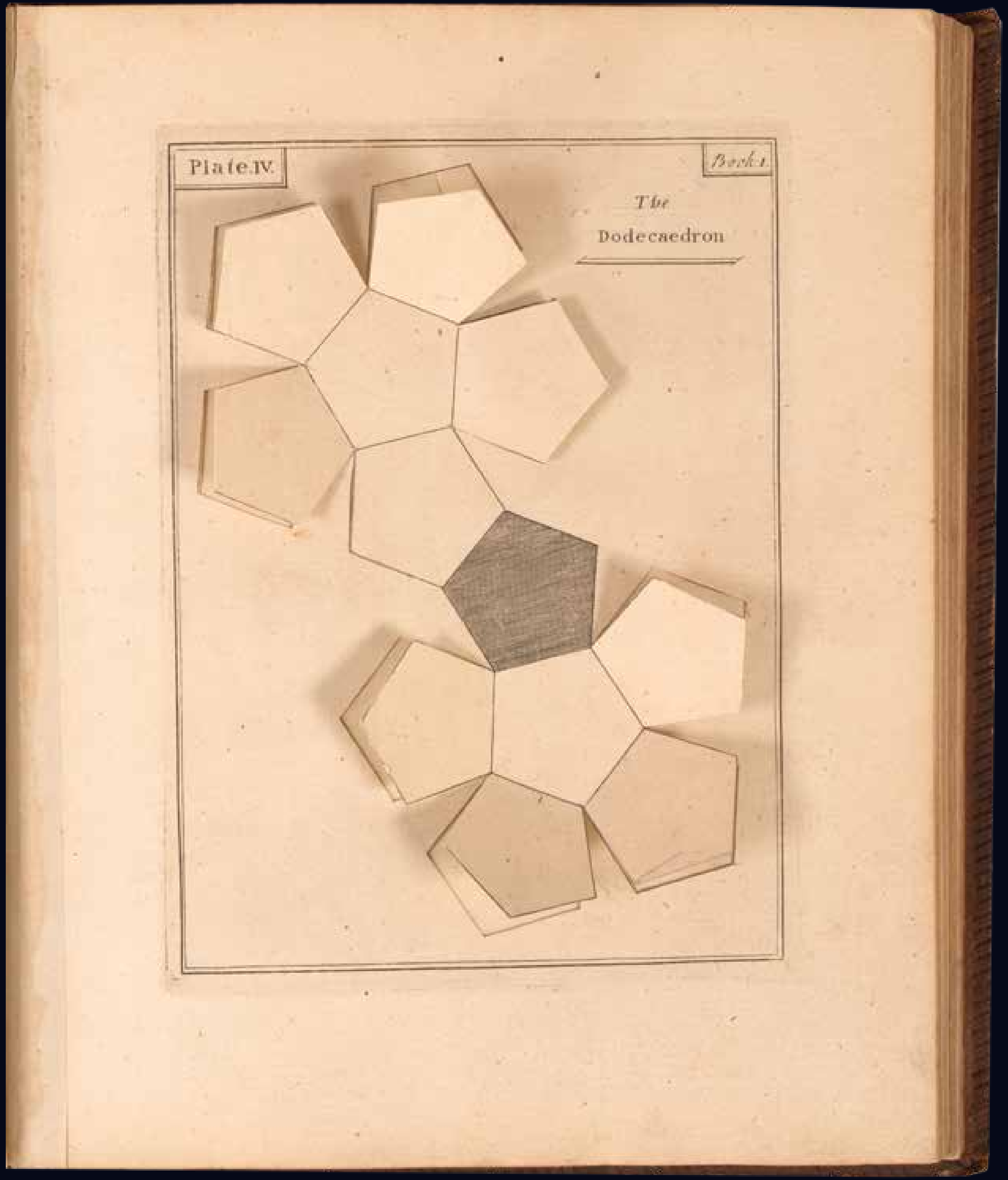


Plate.IV.
Book.1.
The Dodecaedron

“I must therefore intreat that the plates be rather considered as necessary than ornamental...”

16 **REPTON, Humphrey**

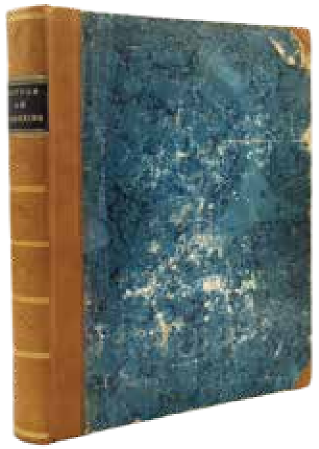
Observations on the Theory and Practice of landscape Gardening: including some remarks on Grecian and Gothic architecture, collected from various manuscripts, in the possession of the different noblemen and gentlemen, for whose use they were originally written: the whole tending to establish fixed principles in the respective arts.

Publication
London, Printed by T. Bensley, Bolt Court, for J. Taylor, at the Architectural Library, High Holborn, 1803.

Description
First edition. Folio (340 by 270mm). Stipple-engraved frontispiece portrait, 11 aquatint plates with contemporary hand-colour, including nine with hinged overslips, and one folding, 14 engraved plates, many with aquatint, some tinted, three with hinged overslips, one double-page, and two engraved maps including one with contemporary hand-colour, 11 aquatint vignettes and illustrations in the text, two with hinged overslips, wood-engraved illustrations; modern half calf over early blue paper boards, antique.

References
Abbey, ‘Scenery’ 390; Daniels ODNB online.

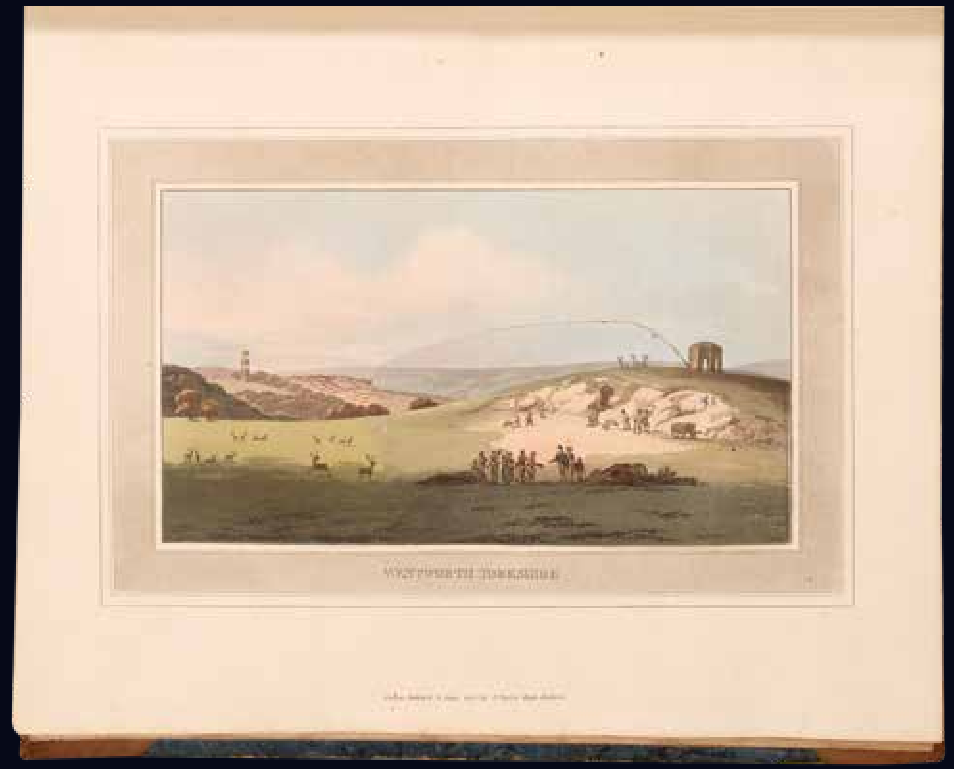
Number of items
1

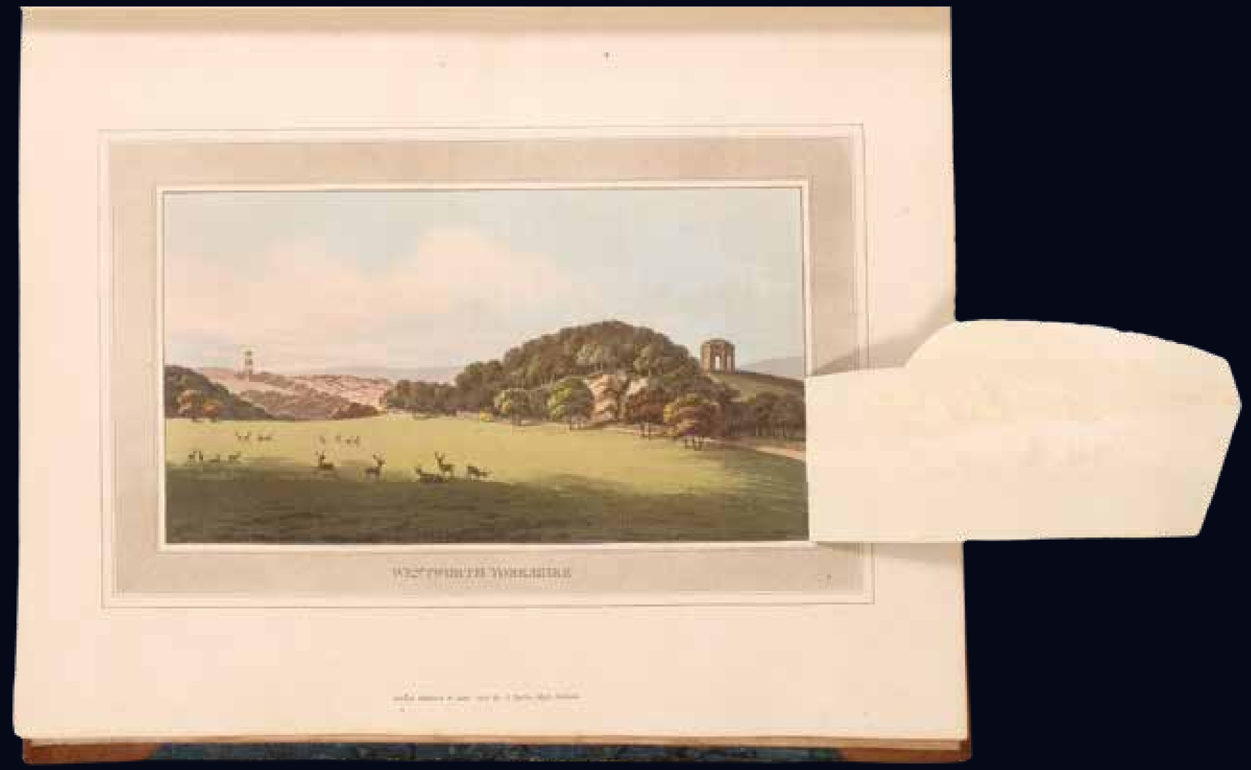


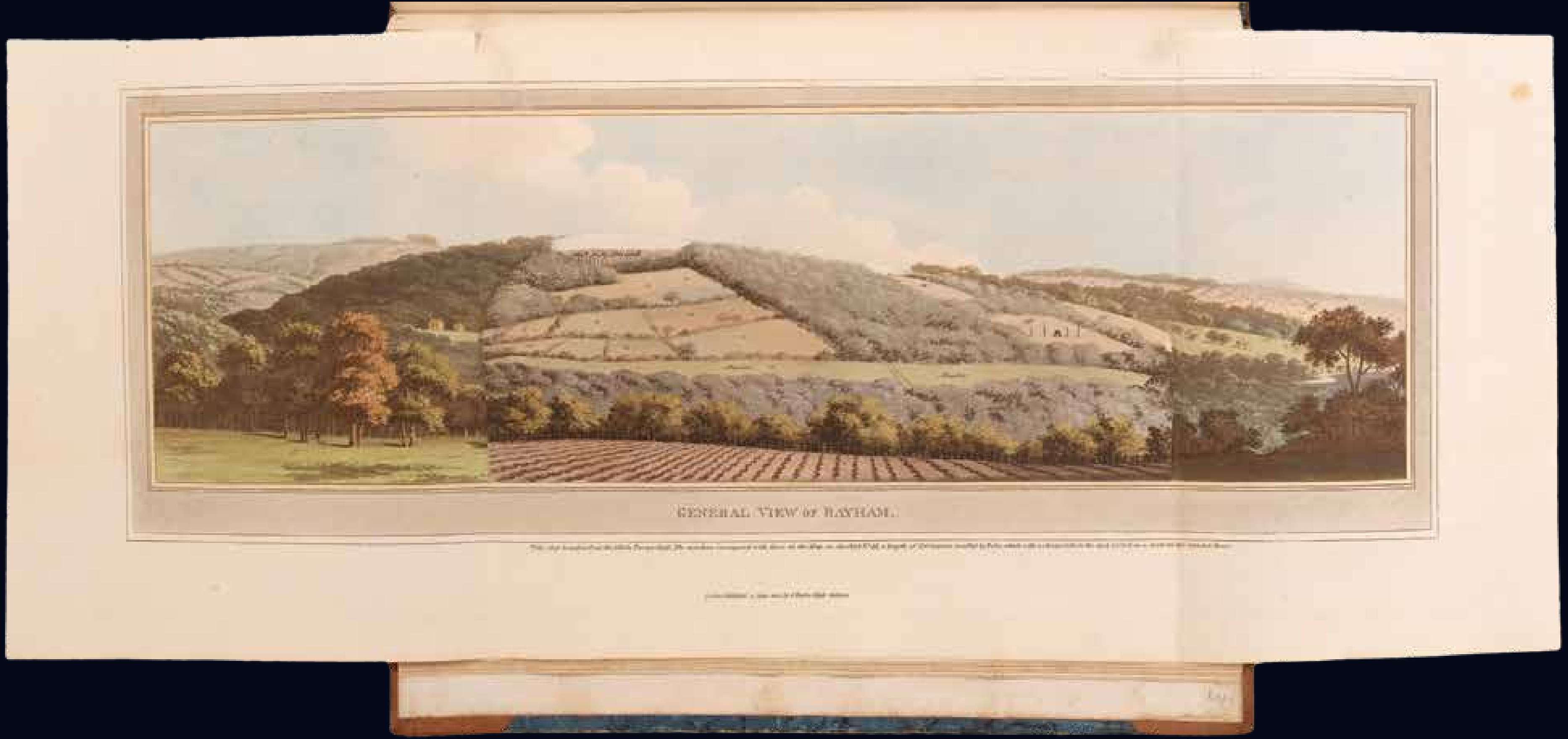
“The present work neither supersedes, nor contradicts my former work, neither is a repetition nor a continuation; but to avoid the oblong and inconvenient shape of that book the present volume is printed under a different form and title, because I am less ambitious of publishing a book of beautiful prints, than a book of precedents: I must therefore intreat that the plates be rather considered as necessary than ornamental; they are introduced to illustrate the arguments, rather than attract the attention. I wish to make my appeal less to the eye, then to the understanding” (’Advertisement’).

Humphrey Repton (1752–1818), landscape gardener, “fashioned his sense of self through his profession and the journeys which underpinned it but also how the concept of ‘character’ is central to his portrayal of both places and people. Despite Repton’s own pessimism about his career and reputation, his influence on English landscape gardening has proved more powerful than that of any of his predecessors, rivals, or successors. The flexibility of his style, applicable to small gardens and large parks, incorporating a variety of architectural and horticultural features, and accommodating informal, domestic social arrangements, has ensured an enduring appeal” (Daniels).

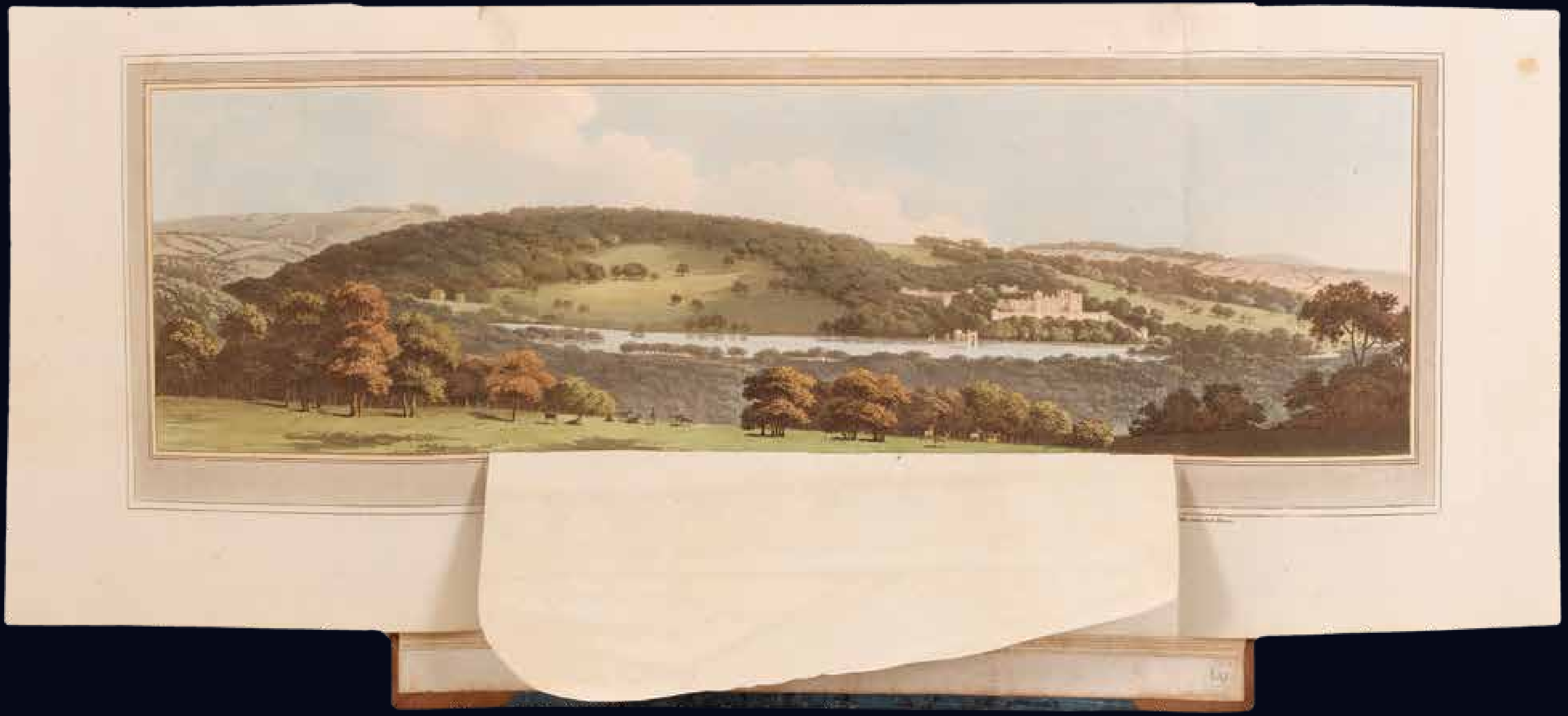
Provenance
Ownership inscription of Emma Bill dated 1817 on front free endpaper.







GENERAL VIEW of BAYHAM.



The “pinnacle of my ambition” (Repton)

17 **REPTON, Humphry; John ADEY; and George STANLEY**

Designs for the Pavillon [sic] at Brighton. Humbly Inscribed to His Royal Highness the Prince of Wales. By H. Repton; with the assistance of his sons, John Adey Repton and G.S. Repton, Architects.

Publication
London, Printed for J.C. Stadler, no. 15, Villiers Street, Strand, and sold by Boydell and Co., Cheapside; Longman, Hurst, Rees, and Orme, Paternoster Row; White, Fleet Street; Cadell and Davies, Strand; Payne and Mackinlay, Strand; Payne, 86, Pall Mall; Miller, Albermarle Street; and Taylor, Holborn, 1808.

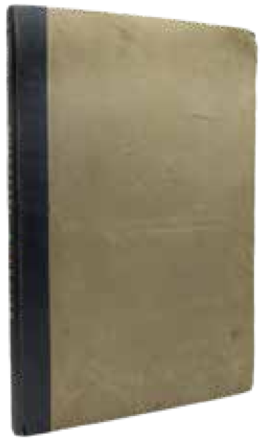
Description
First edition. Folio (550 by 380mm). Aquatint frontispiece, 18 further aquatint plates or illustrations, nine with contemporary hand-colour, two printed in sepia, six with hinged overslips, one with cut-out overpage, two double-page, one plan with contemporary hand-colour; modern cloth backed, original publisher’s grey paper boards, uncut.

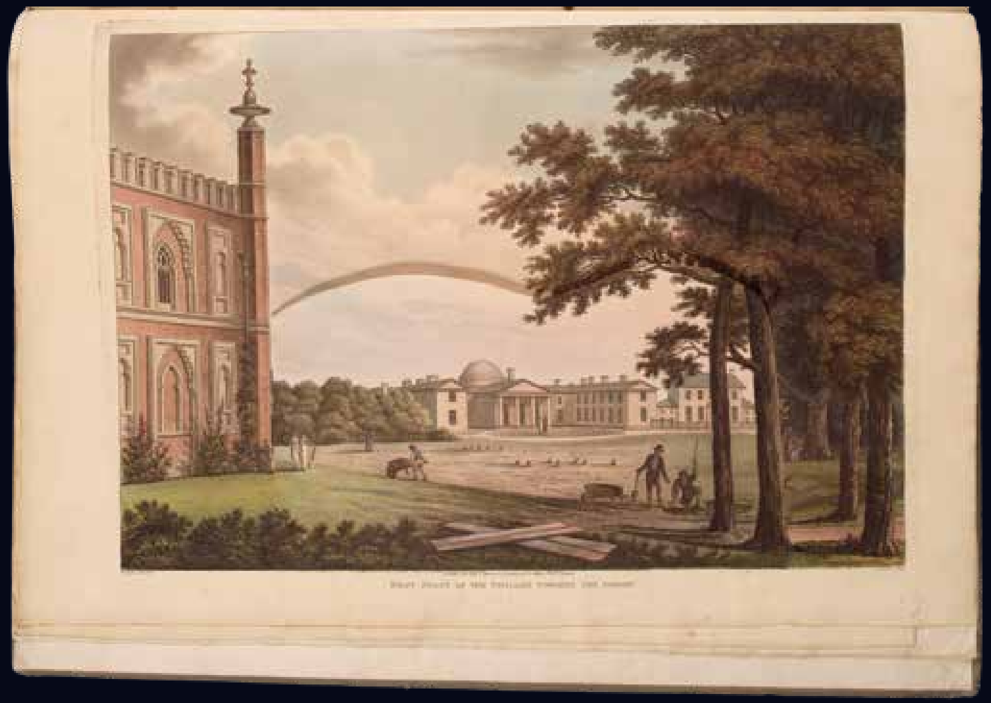
References
Abbey ‘Scenery’ 55; Daniels for ODNB online; Tooley, ‘English books’, 396.

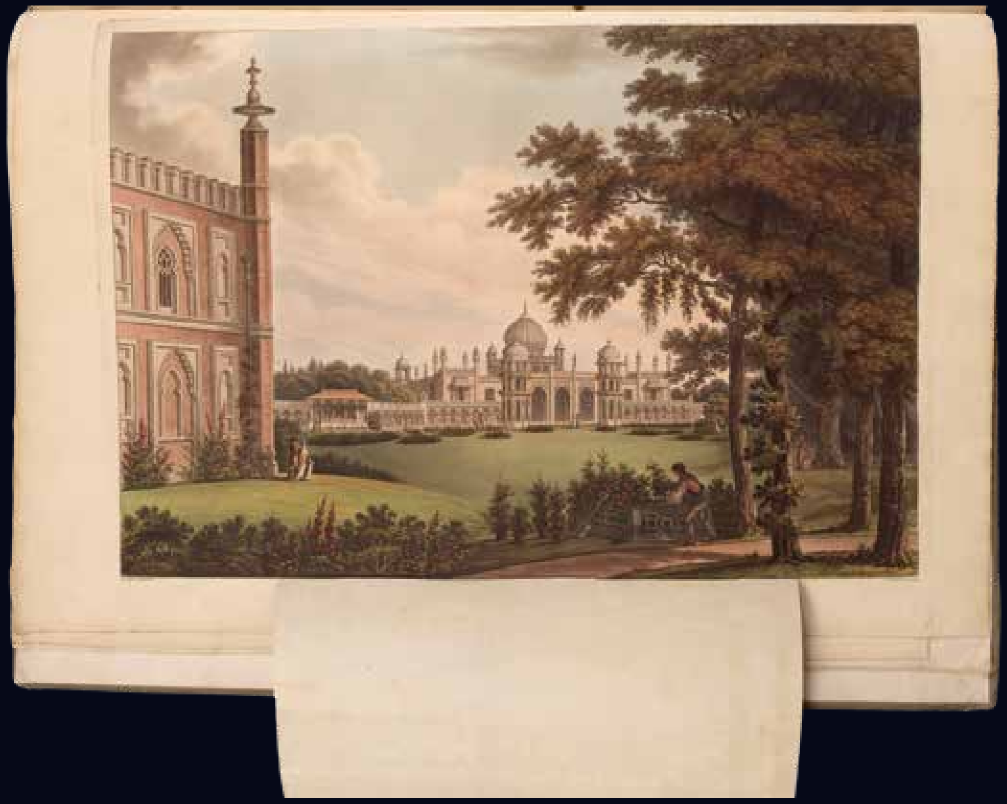
Number of items
1

The year of 1805, Repton wrote, was the “pinnacle of my ambition”, for he “secured his most promising commission of all, to refashion the Royal Pavilion at Brighton for the prince of Wales... Repton worked on the commission for Brighton Pavilion with three of his sons, John Adey, George Stanley, and Humphry the younger. They chose an Indian style, explicitly modelled on the illustrations in volume one of William Daniell’s ‘Oriental Scenery’ (1805), and prepared a sumptuous “red book”. Repton was again disappointed. His design was not implemented, nor was he paid for his work; moreover, John Nash prepared another design loosely based on Repton’s which was eventually built. Repton tried to salvage something from the commission by publishing ‘Designs for the Pavillon at Brighton’ [as here]” (1808).

Provenance
With the bookplate of Wigan Free Public Library on the front paste-down, and their blind library stamps in the margins of 6 plates.







“He can secure a constant supply of Subjects for Dissection”

18 **TUSON, Edward William**

Myology, Illustrated by Plates. In Four Parts. Part I. Muscles of the Anterior and Posterior Parts The Thigh, Leg, and Foot; Part II. Muscles of the Anterior and Posterior Parts The Arm and Hand; Part III. Muscles of the Abdomen and Back; Part IV. Muscles of the Face and Eye, Anterior and Posterior Parts of the Neck, with the Muscles of the Perineum, completing the whole of the Muscles of the Human Body.

Publication
London, Published by Callow and Wilson, Medical Booksellers, 16, Princes Street, Soho, 1828.

Description
Second edition. Folio (530 by 325mm). 17 lithographed plates with numerous hinged lithographed overslips, with contemporary hand-colour in part; modern russia backed, marbled paper boards, antique.

References
Choulant-Frank page 234.

Number of items
3

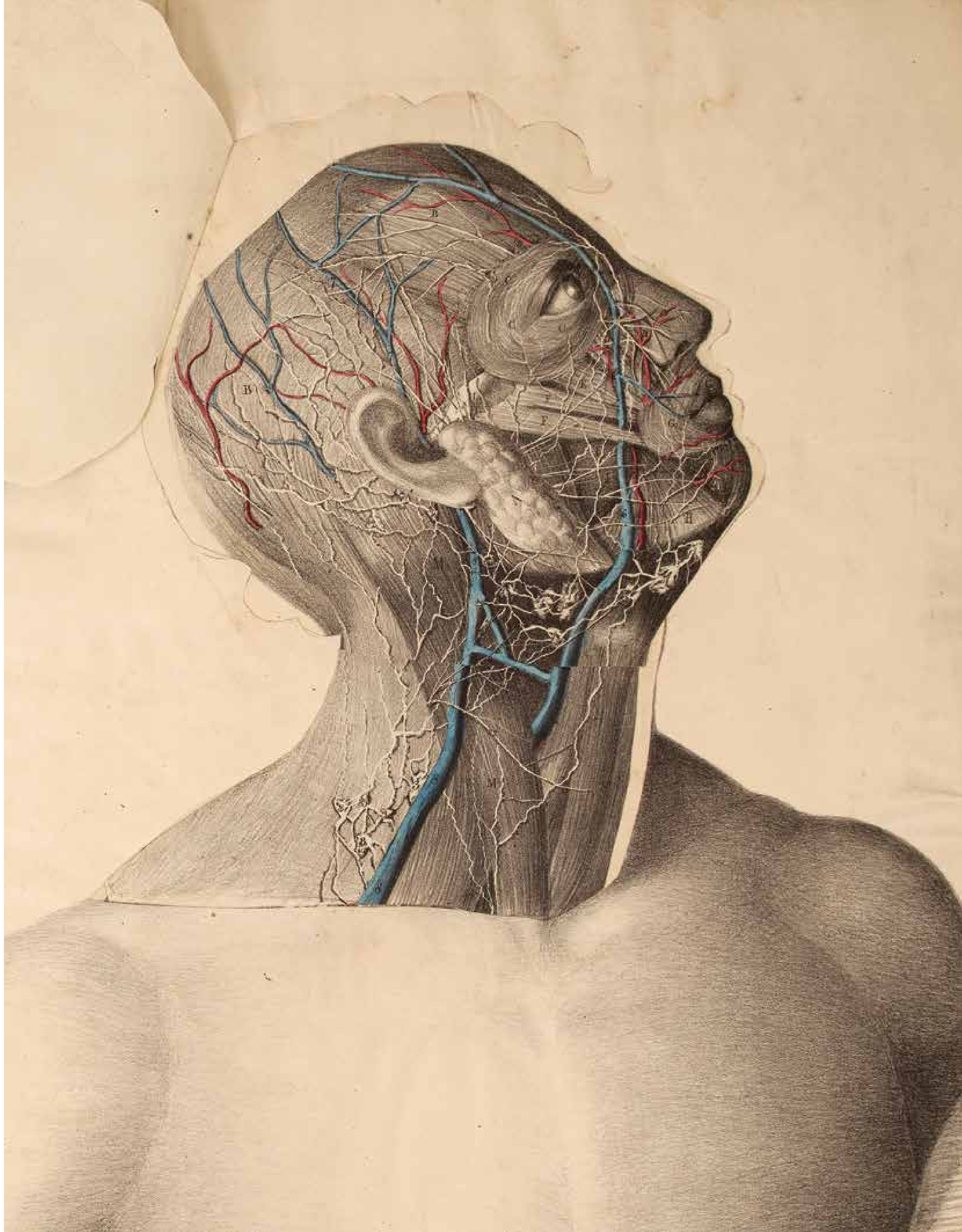
Edward Tuson was a precocious young medic of only 22, when he published his greatest and best-known work, ‘Myology’, for the first time in 1825. The importance of Tuson’s published works can “scarcely be estimated by the student of the present generation, for subjects for dissection were only to be obtained at the private schools through the agency of the resurrection men. Such superposed anatomical plates were in constant use throughout Europe in the sixteenth and seventeenth centuries, both by artists and medical students” (RCS online).

After qualifying from the Middlesex Hospital in 1826, Edward William Tuson (1802-1865) began to “lecture on anatomy on his own account. His lectures were given in a room in the Gerrard Street Dispensary, Soho. It was a small beginning, and he was proud when he had, as he thought, perfected his first pupil in anatomy... This was in 1826 before the reform of the College Examination system, and only a few years after Cruikshank had published his mordantly satiric drawing entitled ‘An Examination at the College’, in which a deaf examiner asks a student to describe the organs of hearing through an ear-trumpet... On February 28th, 1833, Tuson was elected Assistant Surgeon at the Middlesex Hospital, beating Benjamin Phillips and Alexander Shaw by a small majority. On June 2nd, 1836, he was elected to the office of Surgeon in succession to Sir Charles Bell, resigned. On the formation of the Medical School at the Middlesex Hospital, Tuson joined it and brought over to it his own pupils, thus materially contributing to its success” (RCS online).

[WITH]:

-TUSON, Edward William. ‘Supplement to Myology; containing the Arteries, Veins, Nerves, and Lymphatics of the Human Body, the Abdominal & Thoracic Viscera, the ear and eye, the Brain, and the Gravid Uterus, with the Foetal Circulation’. London, Published by Callow and Wilson, Medical Booksellers, 16, Princes Street, Soho, 1828. Folio (535 by 330mm). Nine lithographed plates with numerous hinged lithographed overslips, with contemporary hand-colour in part; modern brown cloth-backed blue paper boards, original publisher’s printed label on the front cover.

-TUSON, Edward William. ‘Anatomy and Physiology. Mr. E.W. Tuson delivers Three Courses of Lectures on Anatomy, Physiology, and Pathology, during the year each course commencing the First Monday in October, February, and June, at half-past two o’clock, daily’. Broadside, printed on recto only. Although it is not stated exactly where these lectures will take place, prospective pupils may apply to Tuson at his residence in Fitzroy Square, or at Callow & Wilson’s Medical Library, in Soho.



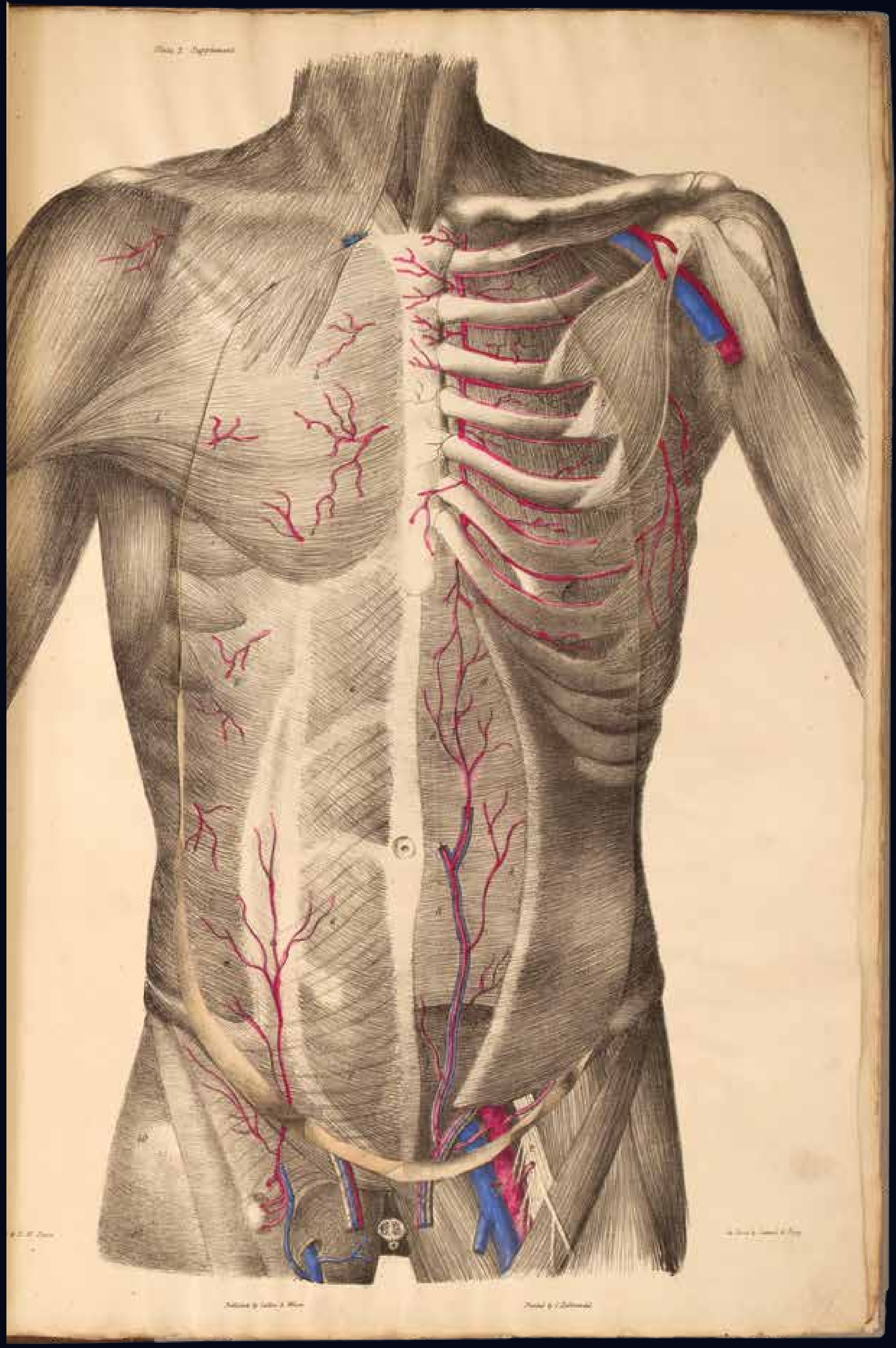
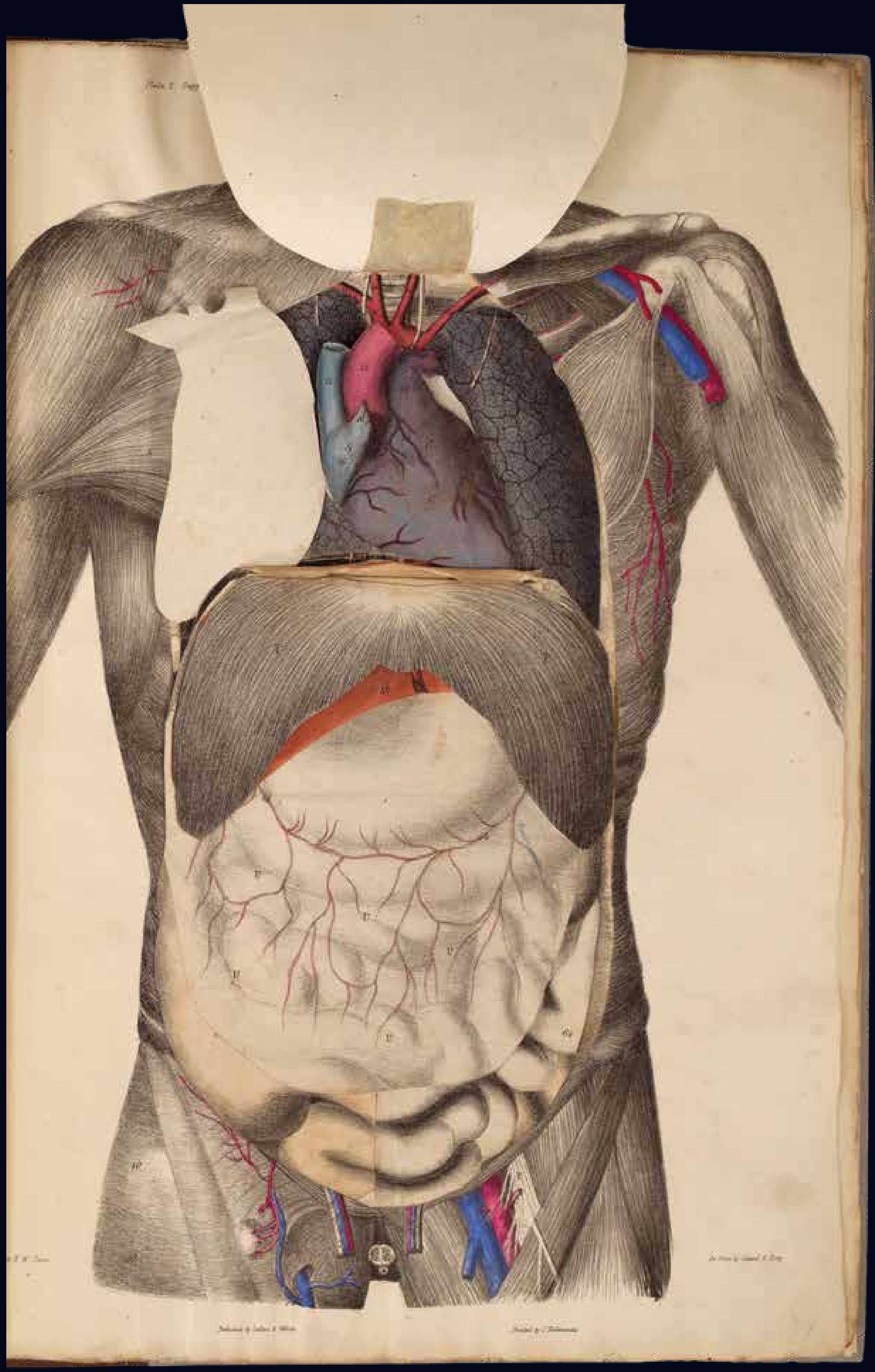


Plate 2. Supplement
Published by Cullen & Wilson
Printed by C. Hullmandel


Published by Cullen & Wilson
Printed by C. Hullmandel

All the body parts of “Dr. Clam”…

19 **WITKOWSKI, Gustave Joseph; and Robert Hunter SEMPLE, and others**

A Moveable Atlas of the Human Body.

Publication
London, Bailliere, Tindall, and Cox, 1878-1888.

Description
First English edition. 11 Atlas volumes: Folio (375 by 280mm), illustrated throughout with numerous colour printed, and translucent sectionalised layers, and other moveable parts; original publisher’s cloth backed, drab printed paper boards. 11 Text fascicles (210 by 140mm); original publisher’s cream printed paper wrappers, stabbed and sewn as issued; preserved in contemporary custom cloth over wooden boards box by E. Bradstreet & Sons, Manufacturers.

Number of items
1

Originally published in 1876 in France under the title ‘Anatomie iconoclastique’, this first English edition appeared in 11 parts from 1878-1888, and is exceptionally rare when complete, as here.

The different “atlases”, with accompanying text volumes, each had different translators, and covered the whole body, from top to toe:

- ‘Movable atlas of the human body, showing the positions of the internal organs’, translated by Robert Hunter Semple.

- ‘Movable atlas showing the positions of the various organs of voice, speech and taste’, translated by Lennox Browne.

- ‘A movable atlas showing the positions of the female organs of generation and reproduction. Female genital organs and perineum’, translated by James Palfrey.

- ‘Movable atlas showing the mechanism of vision’, translated by Henry Power.

- ‘Movable atlas showing the mechanism of the organs of hearing and mastication’, translation by Lennox Browne and Henry Sewill.

- ‘Movable atlas showing the structure and functions of the brain, the cerebellum and medulla oblongata’, translated by T. Stretch Dowse.

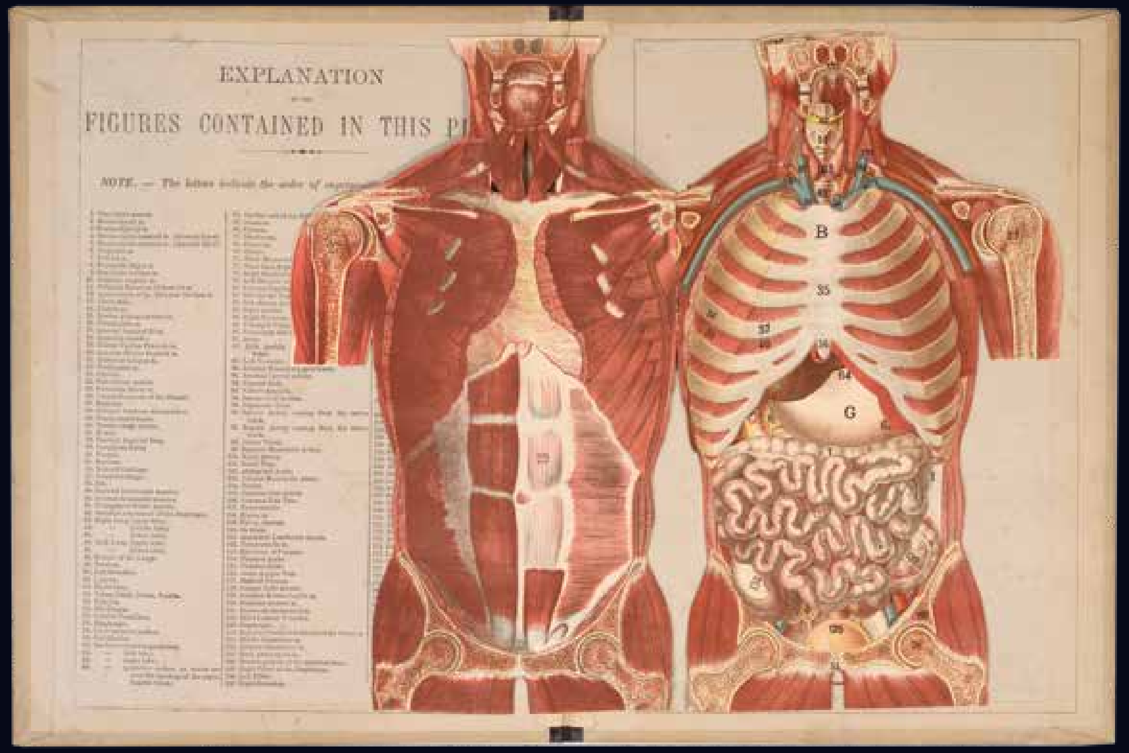
- ‘A movable atlas showing the positions of the male organs of generation and reproduction. Male genital organs and perineum’, translated by D. Campbell Black.

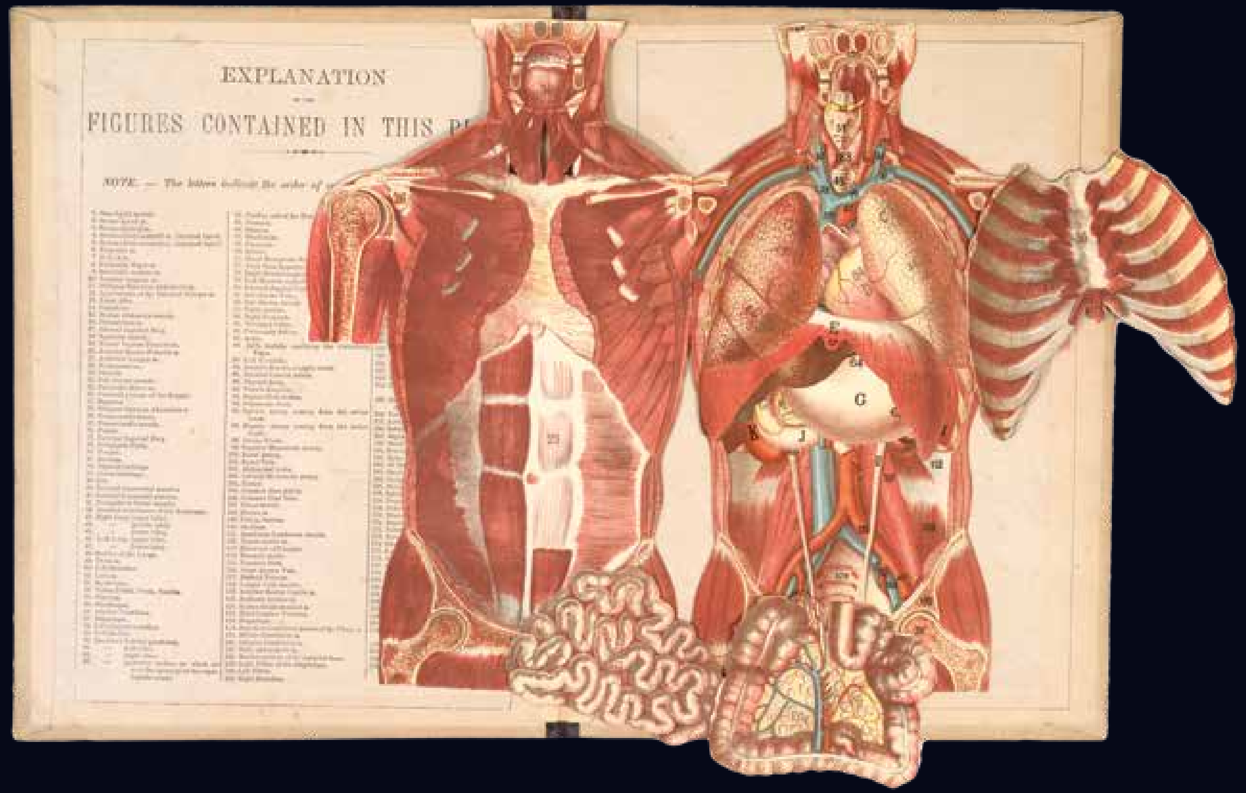
- ‘A movable atlas showing the bones and ligaments of the human body. The skeleton and its articulations. The bones and muscles of the human body’, translated and edited by Arthur Trehern Norton.

- ‘A movable atlas showing the bones and muscles of the hand. The hand’, translated by James Cantlie.

- ‘A movable atlas showing the bones and muscles of the foot. The foot’, translated by Stanley Boyd.

- ‘A movable atlas showing the progress of gestation. Pregnancy at full term’, translated by R. Milne Murray.

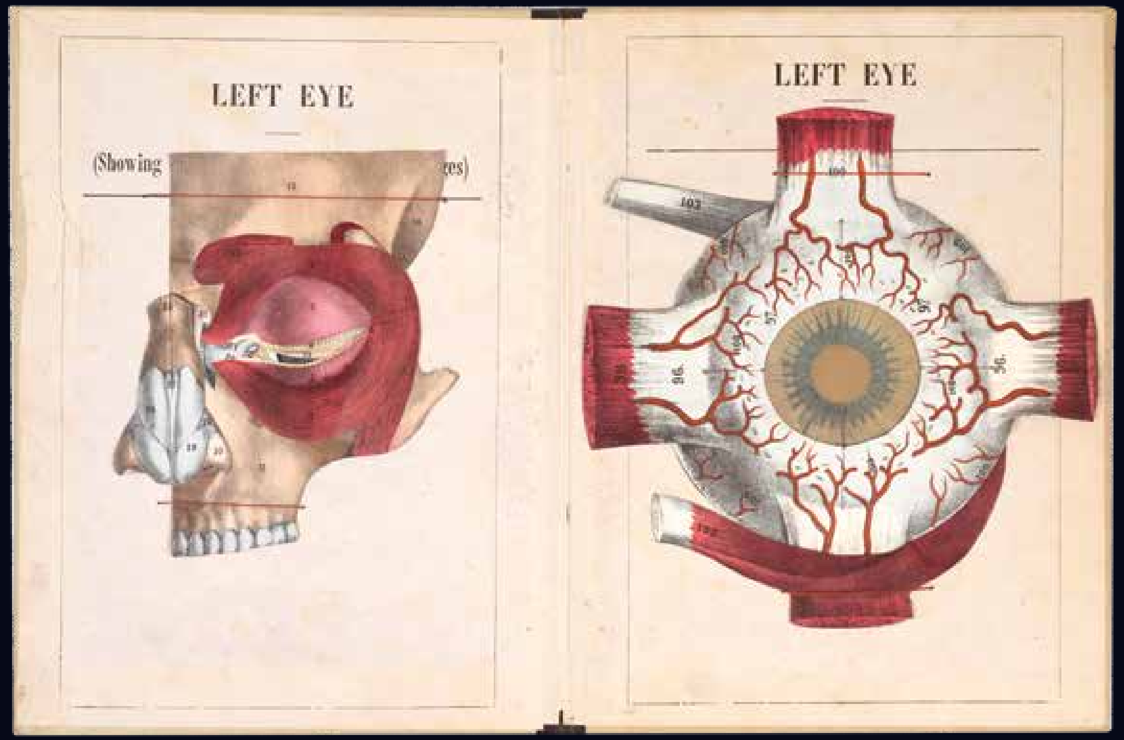


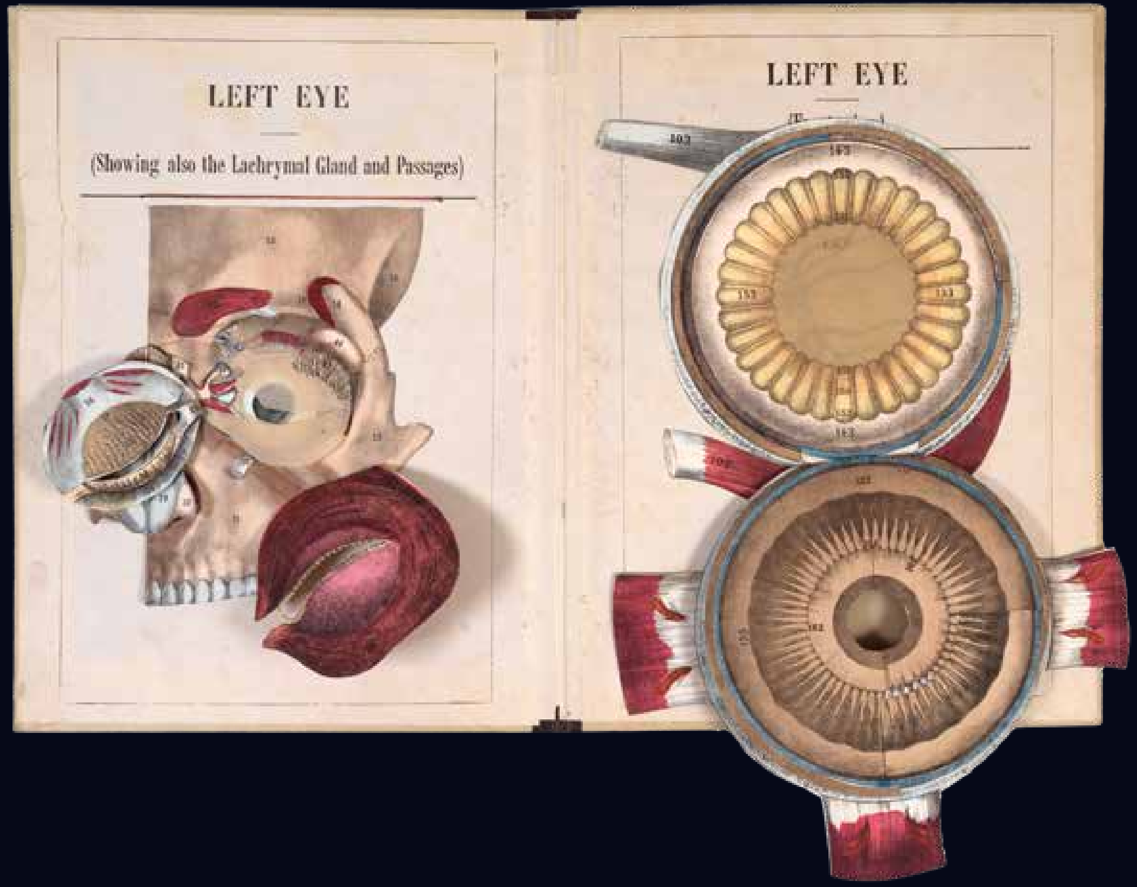


In addition to practising medicine, French physician Gustave-Joseph- Alphonse Witkowski (1844-1923) wrote on the subject for a number of prominent newspapers and journals. He also published books on anatomy, as here, general medicine, and the history and culture of medicine, in particular on the management of medical students, as well as poetry and travel writing under the pseudonym "Docteur Clam".

Provenance
With the ink library stamp of the library of the British Medical Association.

MOVABLE ATLAS
HUMAN BODY
THE BRAIN
THE MECHANISM OF VISION
THE MECHANISM OF HEARING
THE BONES AND LIGAMENTS
FEMALE ORGANS OF GENERATION
THE PROGRESS OF GENERATION
G.-J. WITKOWSKI, M.D.


LEFT EYE
(Showing
es)
LEFT EYE
102
96
56


LEFT EYE
(Showing also the Lachrymal Gland and Passages)
LEFT EYE
102

GESTETNER, David; and
Raymond Fernand LOEWY

A New Gesture by Gestetner.

Publication
London, D. Gestetner Limited, [c.1929-1933].

Description
Folio (350 by 255mm). Three colour printed plates with hinged overslips, half-tone and colour printed illustrations; colour printed pictorial stiff paper wrappers, stapled as issued.

References
Gestetner for ODNB online.

Number of items
c.200

The new Gestetner Model 66, issued to celebrate the Golden Anniversary of the firm's foundation.

David Gestetner (1854–1939), inventor of duplicating machinery and industrialist "filed the first of his many patents in connection with copying. His most fundamental patent, filed in 1881, was concerned with the invention of the Cyclostyle, a pen with a small, sharp-toothed, rotating wheel at its tip which could be used to write and draw by perforating a new kind of stencil; the latter was based on a Japanese tissue with which he was familiar from a period during which he sold kites in Chicago. The pen and the stencil used in conjunction enabled office duplicating to be done for the first time in quantity, at speed, and with good quality results, and Gestetner can with justification be called the founder of the worldwide office copying and duplicating industry" (Gestetner).

In 1929 Gestetner approached the American designer Raymond Loewy, and asked him to submit a design that would improve the appearance of their machines. The result was the new Gestetner Model 66. The "sleek black case Loewy designed was his first industrial commission, and the first example of the "streamlining" technique he is credited with inventing. Loewy went on to become a very successful industrial designer who applied streamlining to a wide range of industrial goods, including the classic Coca-Cola bottle, refrigerators, and the interior of the Skylab space station" (V&A online).

Provenance
Jonathan Gestetner.

[WITH]: A further significant collection of approximately 200 titles, illustrated with sectionalised layers, published before 1970.

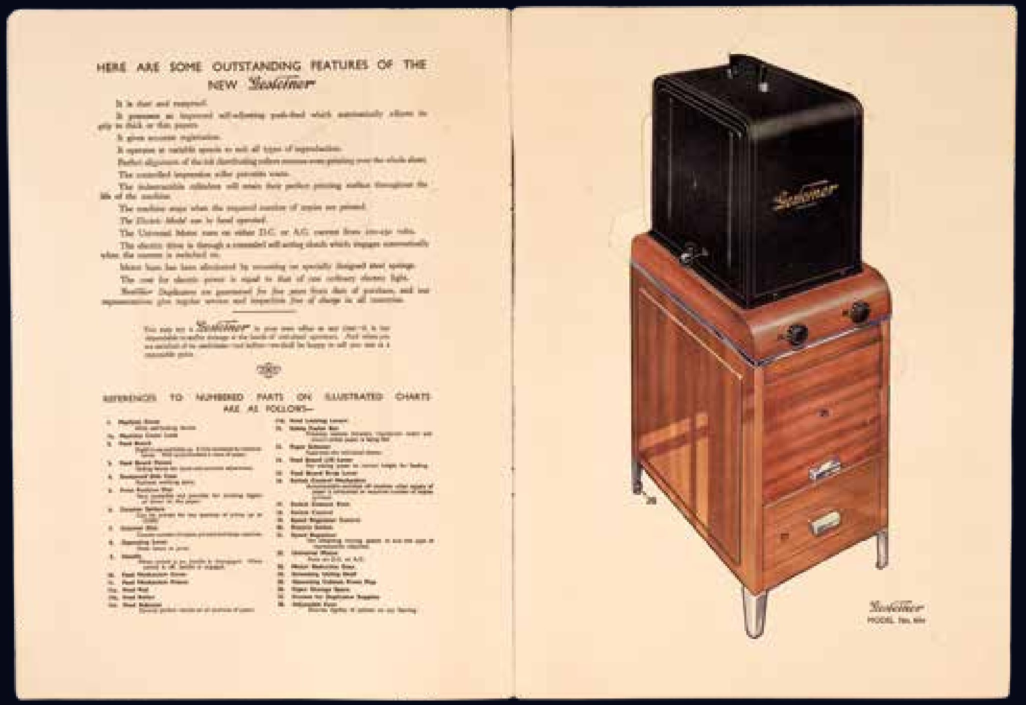
Including:

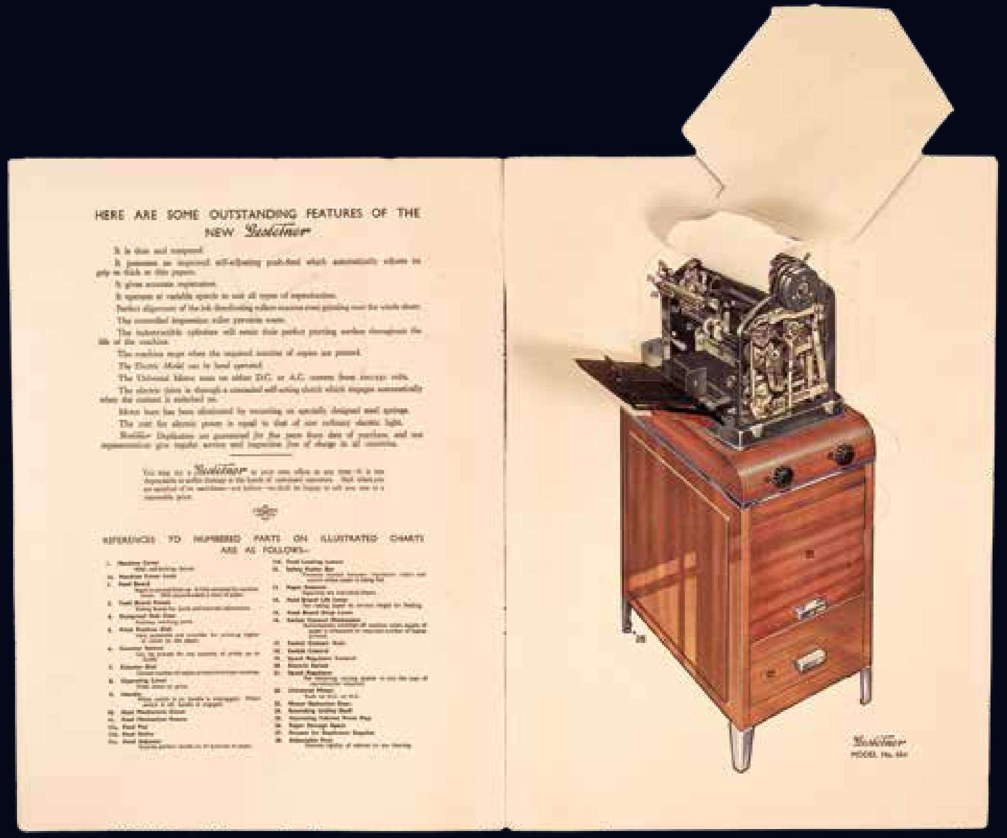
- Nicolai's 'Sepulchris Hebraeorum' (1706).

- Friedrich's, 'Relation der Schlacht Bei Preussisch-Eylau' [and] 'Relation der Schlacht Bey Freidland' (1807).

- A facsimile edition of Repton's "Red Books" (1973). Copy number 381, of 500.

A NEW
GESTURE
by
Gestetner


HERE ARE SOME OUTSTANDING FEATURES OF THE NEW Gestetner
REFERENCES TO NUMBERED PARTS ON ILLUSTRATED CHARTS ARE AS FOLLOWS:—
Gestetner


HERE ARE SOME OUTSTANDING FEATURES OF THE NEW Gestetner
REFERENCES TO NUMBERED PARTS ON ILLUSTRATED CHARTS ARE AS FOLLOWS:—
Gestetner

DODSLEY, Robert

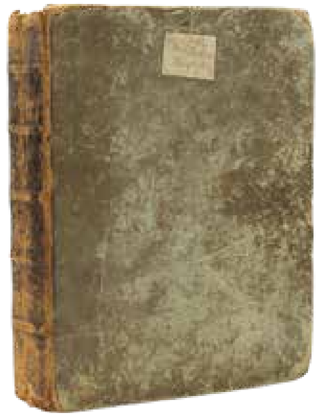
“Upon the Creation and fall of Adam,...”

Publication
[?Nottingham, c.1720-1730].

Description
Quarto (250 by 195mm). Original manuscript, 198 pages of neat copperplate manuscript in brown ink within red ruled-borders, 16 original full-page watercolour drawings, most with decorative floral borders, including ten with “turn-ups” and “turn-downs”, some plates signed “Rob: Dodsley”, paper watermarked (Heawood 3236 - 1720-1730), and (close to Heawood 1806 - 1722-1727); original calf backed grey paper boards, manuscript paper label inscribed in a mid-late nineteenth century hand on front cover “lent by Mrs Dodsley Skegby Hall”.

References
Straus, pages 6-8.

Number of items
1



An extremely early example of a manuscript work using transformational “turn-ups” and “turn-downs” in the manner of Bernard Alsop’s “The Beginning, Progress, and End of Man”, first printed in 1650.

With 10 chapters of biblical meditations and verses: ‘Upon the Creation’, ‘On Cain and Abel’, ‘On Noah’s Flood’, ‘On the Tower of Babel’, ‘On the Burning of Sodom’, ‘On Abraham Offering Isaac’, ‘On Death’, ‘On Judg[e]ment’, ‘On Heaven’, and ‘On Hell’, each illustrated with an elaborate and very dramatic watercolour “turn-up” and “turn-down”, and one other full-page illustration.

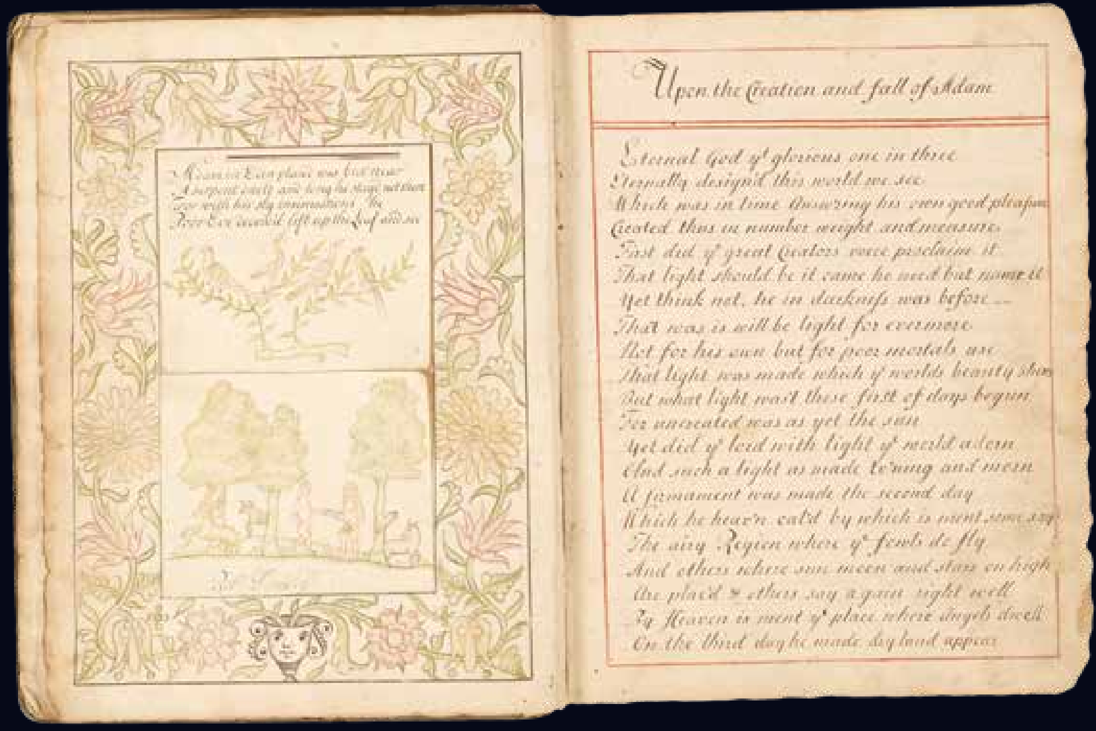
When opened, the moveable flaps reveal the various consequences of the meditations, and were clearly used to instruct Dodsley’s pupils, and perhaps his own numerous children, one of whom was poet, playwright, cartographer, and publisher, also Robert Dodsley (1704-1765).

Robert Dodsley, the elder (c.1681-1750), was a master of the Free School in Mansfield, Nottinghamshire. He has been rather unkindly described as “a little deformed man, who, having had a large family by one wife, married when seventy-five a young girl of seventeen, by whom he had a child” (ODNB); he in fact married three times and had 14 children. Their descendants lived at Skegby Hall, Nottinghamshire from 1820 until the 1930s.

The current manuscript has been known about publicly, since 1910, when it was mentioned, rather bluntly, in a biography of Robert Dodsley (the younger) by Ralph Straus, and described as being in the possession of the family: it “is ornamented with coloured drawings and picturesque borders, crude all of them, but not devoid of interest. In the main its contents are original, and show no contemptible style of diction”.

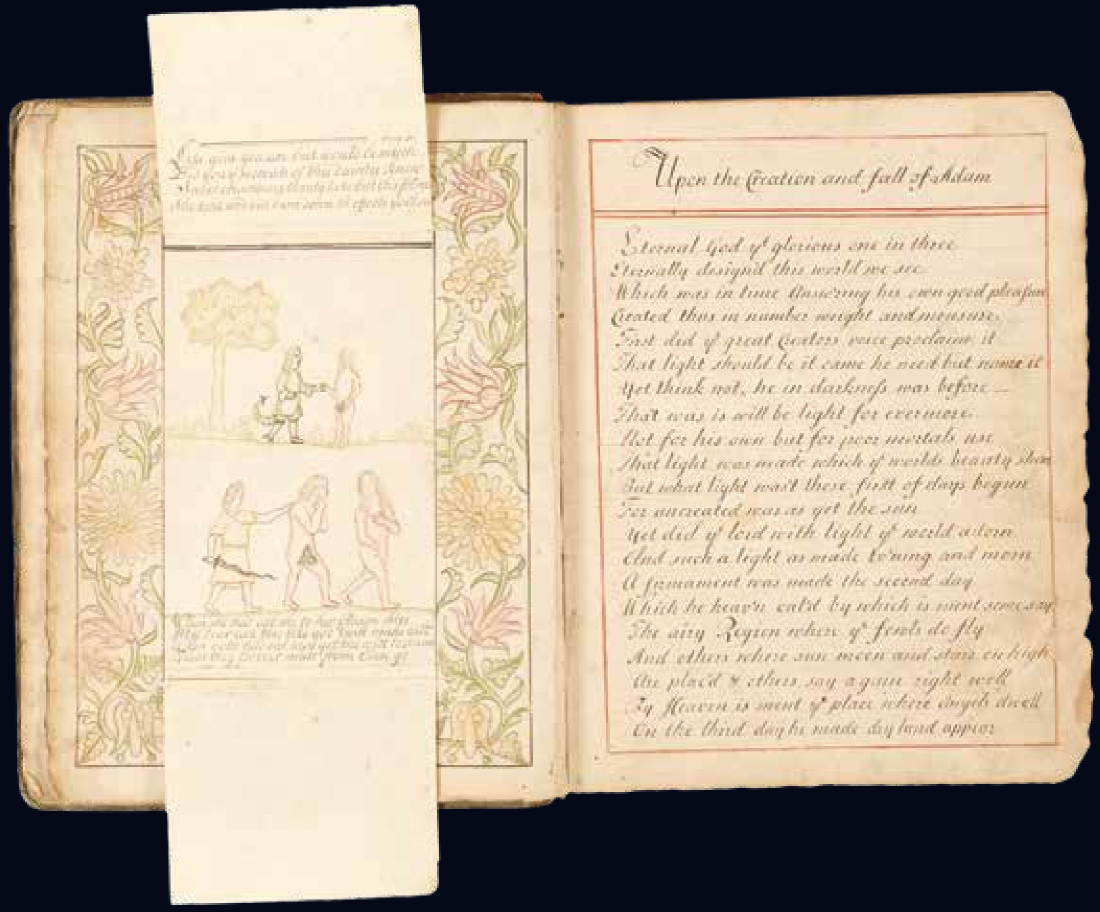
Another example of this manuscript, identical in almost every way, is housed as “On Biblical Subjects” (MSS 04350), at the Thomas Fisher Rare Book Library in Toronto.

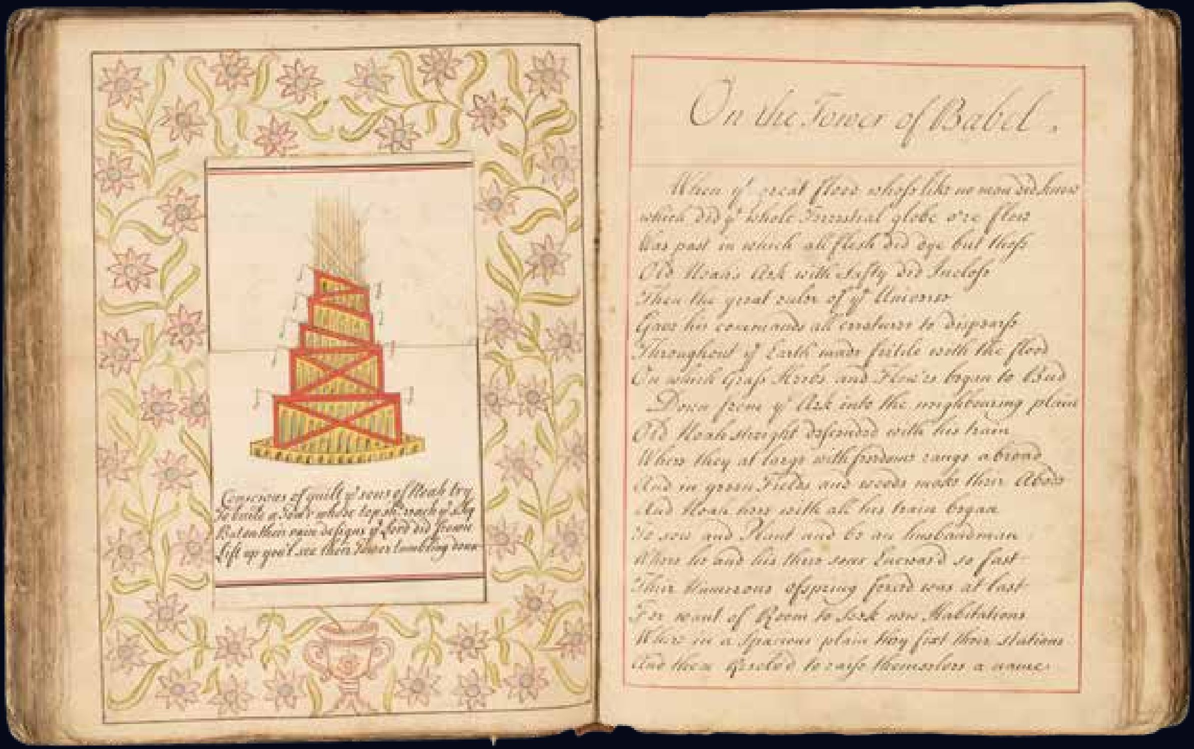
Provenance
1. Inscribed “Robert Dodsley his Book” on the inside front cover, i.e. Robert Dodsley (c.1681-1750);
2. John Dodsley, his son, and brother of writer and publisher Robert Dodsley (1704-1764); thence by descent.



Upon the Creation and fall of Adam

Eternal God yᵉ glorious one in three
Eternally design'd this world we see
Which was in time Answering his own good pleasure
Created thus in number weight and measure
First did yᵉ great Creators voice proclaim it
That light should be it came he need but name it
Yet think not, he in darkness was before —
That was is will be light for evermore
Not for his own but for poor mortals use
That light was made which yᵉ worlds beauty shew
But what light was't these first of days begun
For uncreated was as yet the sun
Yet did yᵉ lord with light yᵉ world adorn
And such a light as made Evening and morn
A firmament was made the second day
Which he heav'n call'd by which is meant some say
The airy Region where yᵉ fowls do fly
And others where sun moon and stars on high
Are plac'd & others say again right well
By Heaven is meant yᵉ place where Angels dwell
On the third day he made dry land appear

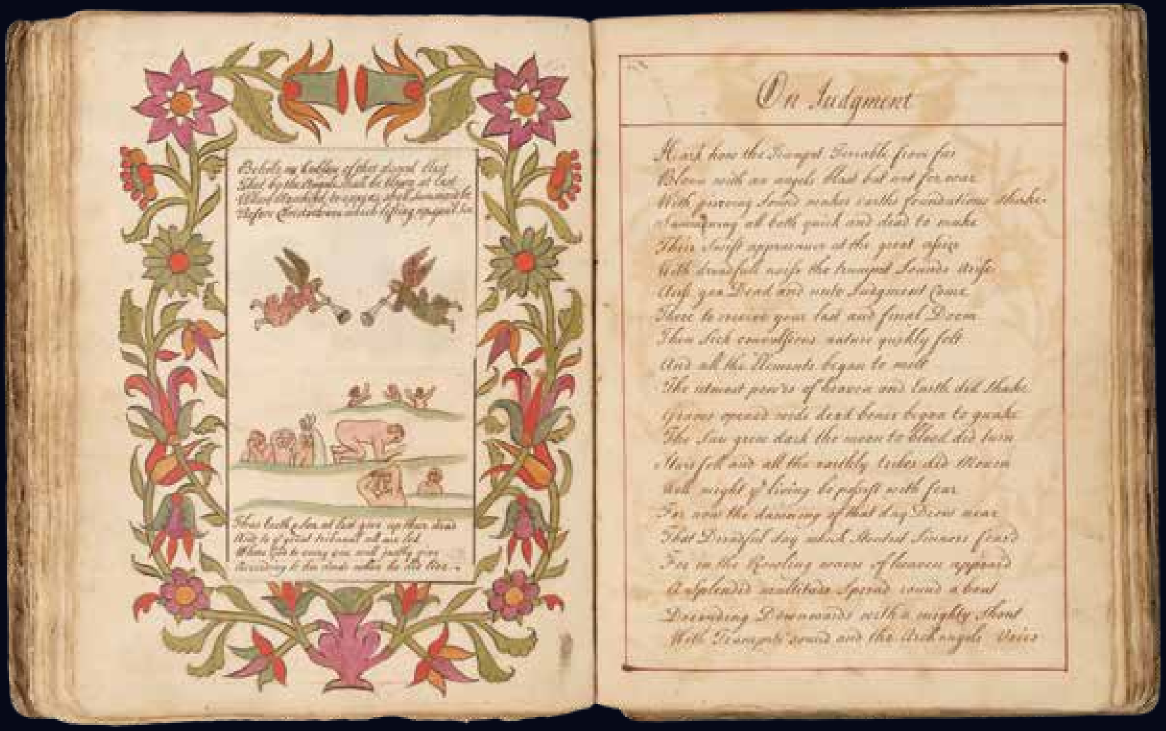




Conscious of guilt y^e sons of Noah try
To build a Tow'r whose top sh'd reach y^e Sky
But on their vain designs y^e Lord did frown
Lift up you'l see their Tower tumbling down

On the Tower of Babel.

When y^e great flood whose like no man did know
which did y^e whole Terrestrial globe o're flow
Was past in which all flesh did dye but those
Old Noah's Ark with Safty did Inclose
Then the great ruler of y^e Universe
Gave his commands all creatures to disperse
Throughout y^e Earth made fertile with the flood
On which Grass Herbs and Flow'rs began to Bud
Down from y^e Ark into the neighbouring plain
Old Noah straight descended with his train
Where they at large with freedom range abroad
And in green Fields and woods make their Abode
And Noah now with all his train began
To sow and Plant and be an husbandman
Where he and his three sons Encreas'd so fast
Their Numerous offspring forced was at last
For want of Room to seek new Habitations
Where in a Spacious plain they fixt their stations
And then Resolved to raise themselves a name

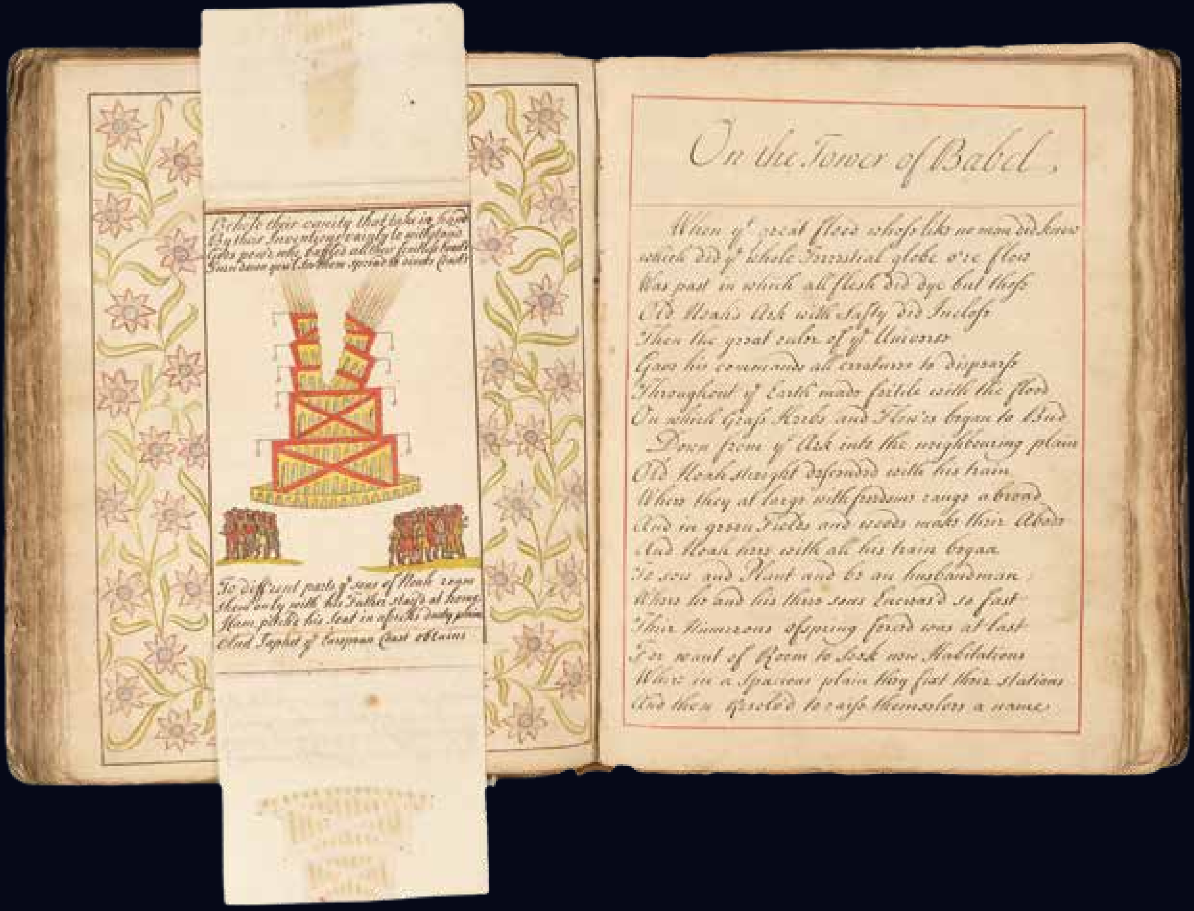


Behold my Soul [illegible] of that dread day
That by the Angels shall be blown at last
When [illegible] shall summon'd be
Before Christ [illegible] which sitting [illegible]

Thus Earth & Sea at last give up their dead
Unto y^e great tribunal all are led
Where God to every one will justly give
According to the deeds when he did live.

On Judgment

Hark how the Trumpet Terrible from far
Blown with an angels blast but not for war
With piercing Sound makes earths foundations shake
Summoning all both quick and dead to make
Their Swift appearance at the great assize
With dreadfull noise the trumpet Sounds Arise
Arise you Dead and unto Judgment Come
There to receive your last and final Doom
Then Such convulsions nature quickly felt
And all the Elements began to melt
The utmost pow'rs of heaven and Earth did Shake
Graves opened wide dead bones began to quake
The Sun grew dark the moon to blood did turn
Stars fell and all the earthly tribes did Mourn
Well might y^e living be possest with fear
For now the dawning of that day Drew near
That Dreadful day which Hardned Sinners fear'd
For in the Rowling waves of heaven appeard
A Splendid multitude Spread round about
Descending Downwards with a mighty Shout
With Trumpets sound and the Arch-angels Voice

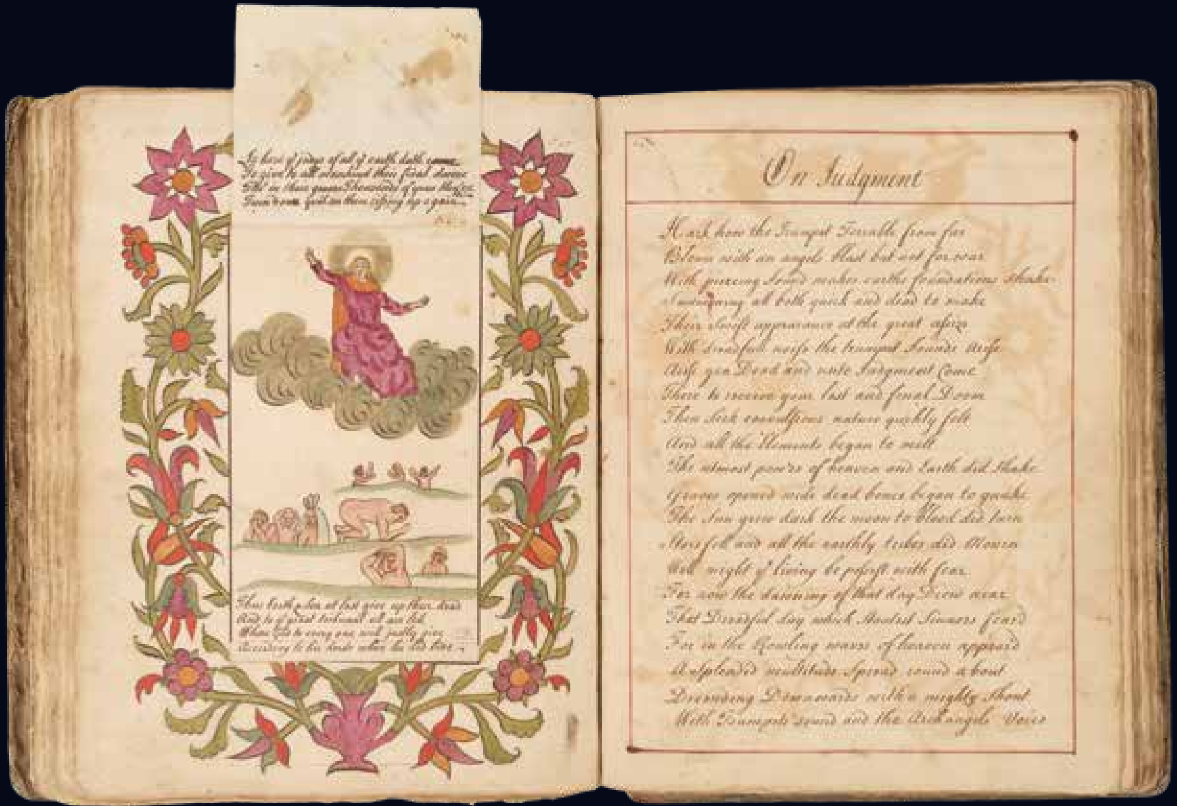


Behold their vanity that take in hand
By their Inventions vainly to withstand
Gods pow'r who baffles all their foolish [illegible]
Soon down you'l see them spread to divers Coasts

To different parts y^e sons of Noah roam
Shem only with his Father stays at home
Ham pitch'd his Seat in Africks sultry plains
And Japhet y^e European Coast obtains

On the Tower of Babel.

When y^e great flood whose like no man did know
which did y^e whole Terrestrial globe o're flow
Was past in which all flesh did dye but those
Old Noah's Ark with Safty did Inclose
Then the great ruler of y^e Universe
Gave his commands all creatures to disperse
Throughout y^e Earth made fertile with the flood
On which Grass Herbs and Flow'rs began to Bud
Down from y^e Ark into the neighbouring plain
Old Noah straight descended with his train
Where they at large with freedom range abroad
And in green Fields and woods make their Abode
And Noah now with all his train began
To sow and Plant and be an husbandman
Where he and his three sons Encreas'd so fast
Their Numerous offspring forced was at last
For want of Room to seek new Habitations
Where in a Spacious plain they fixt their stations
And then Resolved to raise themselves a name



Ye [illegible] judge of all y^e earth doth come
To give to all mankind their final doom
Tho' in their graves thousands of years they lie
Soon [illegible] shall see them rising up again

Thus Earth & Sea at last give up their dead
Unto y^e great tribunal all are led
Where God to every one will justly give
According to the deeds when he did live.

On Judgment

Hark how the Trumpet Terrible from far
Blown with an angels blast but not for war
With piercing Sound makes earths foundations shake
Summoning all both quick and dead to make
Their Swift appearance at the great assize
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Arise you Dead and unto Judgment Come
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Well might y^e living be possest with fear
For now the dawning of that day Drew near
That Dreadful day which Hardned Sinners fear'd
For in the Rowling waves of heaven appeard
A Splendid multitude Spread round about
Descending Downwards with a mighty Shout
With Trumpets sound and the Arch-angels Voice

A significant collection of manuscript "Turn-Ups" and "Turn-Downs"

22 [ANONYMOUS]; DICEY, William and Cluer; and William MARTIN

["Adam & Eve"], or ["The Beginning, Progress, and End of Man"].

Publication
[c.1750].

Description
Single sheet (320 by 380mm) original pen and ink and colour wash, cut and folded into a concertina (160 by 75mm) with five fold-up-fold-down panels.

References
Reid-Walsh, 'First impressions: Seeing the Sayer etched edition of The Beginning, Progress and End of Man circa 1767', online; Reid-Walsh, 'Interactive Books: playful media before Pop-Ups', Part II; Reid-Walsh, 'The late 18th century Harlequinade: a migration from stage to book. A paper given at MIT4 The Work of Stories', online; Speaight, 'Harlequinade Turn-Ups', in the 'Theatre Notebook', 45.2, pages 70-82.

Number of items
8

The earliest recorded manuscript example of the "The Beginning, Progress, and End of Man" dates to c.1698, and is held at the Morgan Library. It follows the traditional religious theme, first printed in England in 1650 by Bernard Alsop "for T. Dunster". Only 23 manuscript examples, dating from 1698 to 1836, held in institutions worldwide, are recorded in the 'Union Catalog of Early Moveable Books' database online. Although 13 of those are part of the Cotzen Collection at Princeton, the Temperley collection bests the Morgan Library, the Bodleian, the British Library, and almost equals the holdings of the University of Pennsylvania, which houses six examples.

Typically, the "turn-ups" of the seventeenth century were religious in nature, as here: "while the eighteenth century turn-ups were adapted to oppositional ends: moral instruction and popular entertainment" (Reid-Walsh). It is therefore likely, that the Temperley examples were created in the home.

All examples of "The Beginning, Progress, and End of Man", printed and in manuscript, begin with Adam and Eve, then a mermaid, sometimes followed by Cain and Abel, then a lion or griffin stealing a baby, then the baby grows to an avaricious young man, before growing into an old miser, sick and turning into a skeleton.

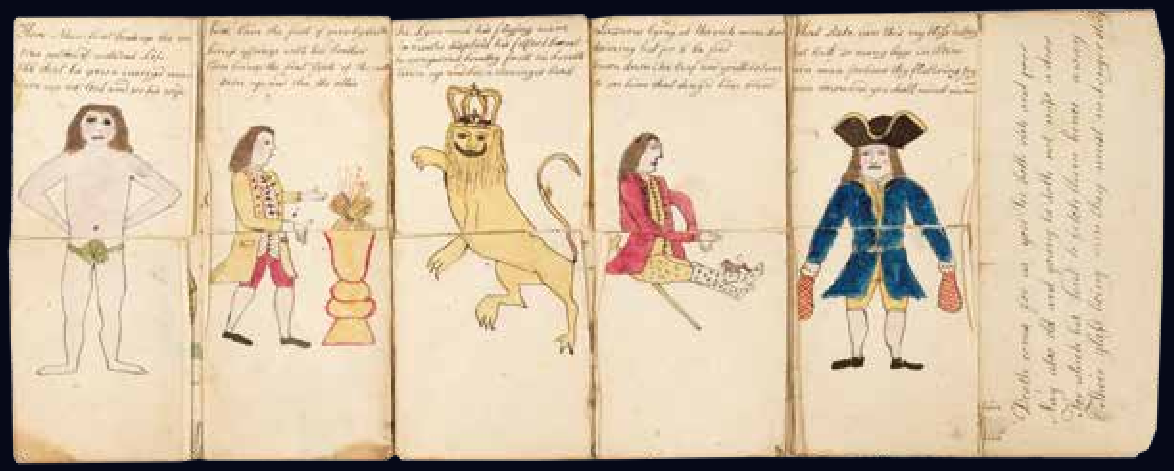
[WITH]:

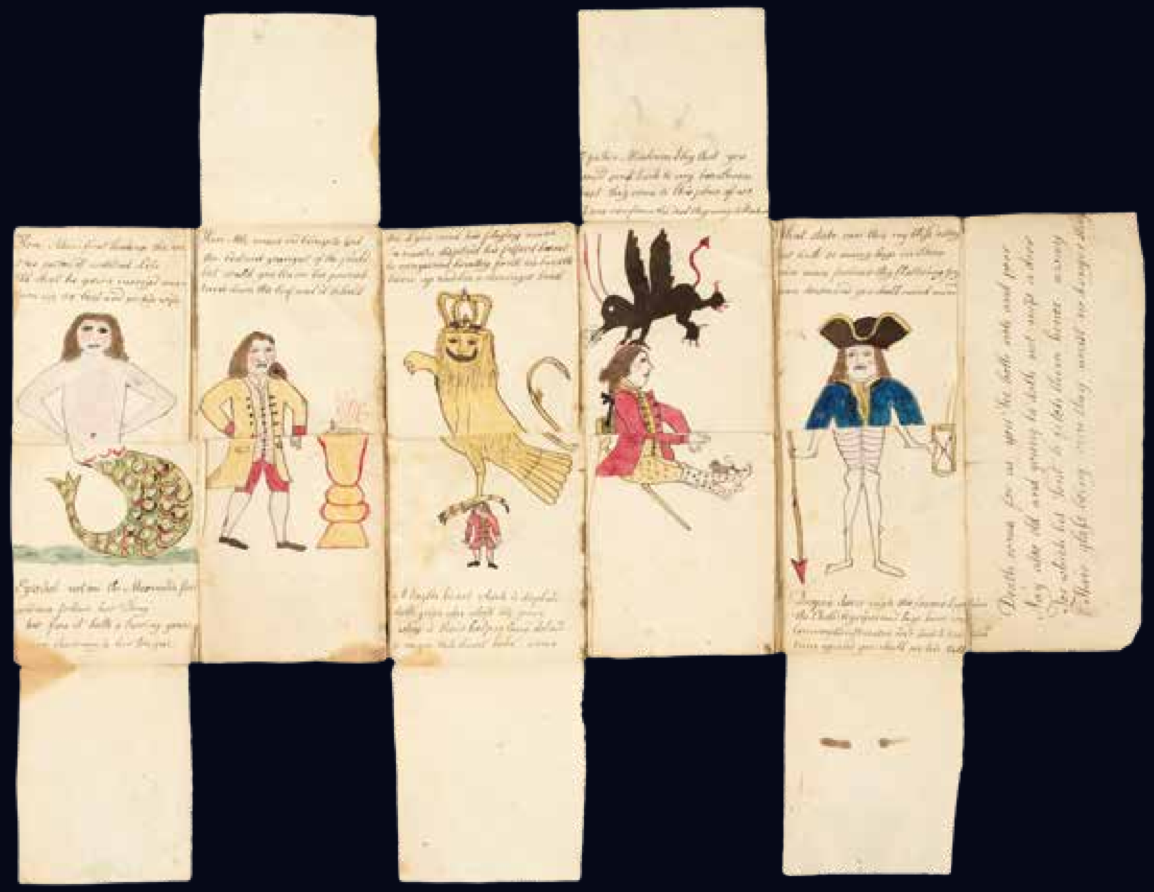
-[ANONYMOUS]. ["Adam & Eve"], or ["The Beginning, Progress, and End of Man"] [c.1770]. Single sheet (420 by 530mm) original pen and ink and colour wash, cut and folded into a concertina with five fold-up-fold-down panels (210 by 90mm), paper watermarked "J. What[man]".

-[ANONYMOUS]. ["Beginning, Progress, and End of Man"]. [c.1815]. Single sheet (330 by 400mm) original pen and ink and grisaille colour wash, cut and folded into a concertina with five fold-up-fold-down panels (160 by 80mm), paper watermarked "T.W.B. FIELD 1815", laid down on archival paper.

-[ANONYMOUS]. ["Adam & Eve"], or ["The Beginning, Progress, and End of Man"]. [c.1824]. Single sheet (380 by 460mm) original pen and ink and colour wash, cut and folded into a concertina with four fold-up-fold-down panels (195 by 95mm), watermarked "C. Wilmot 1824", laid down, repaired on verso.

[AND]: Two printed examples.

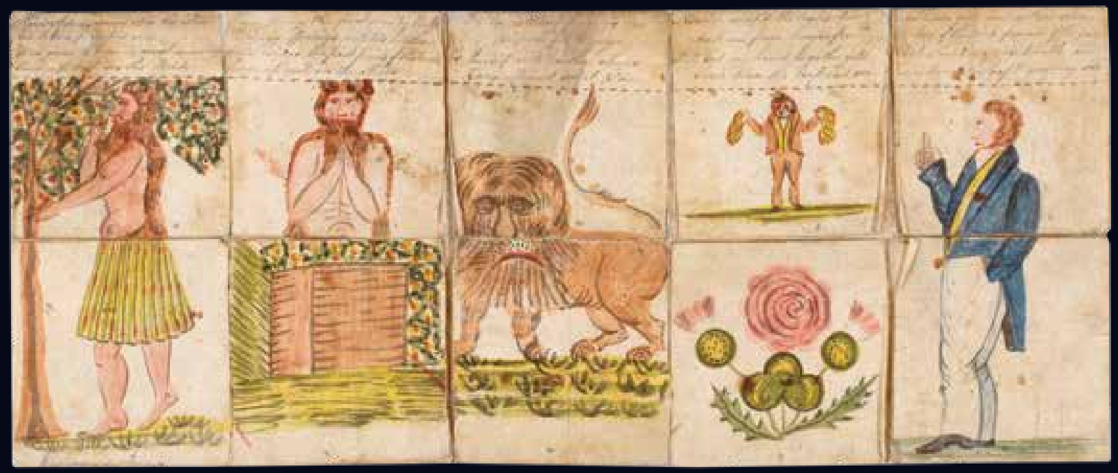


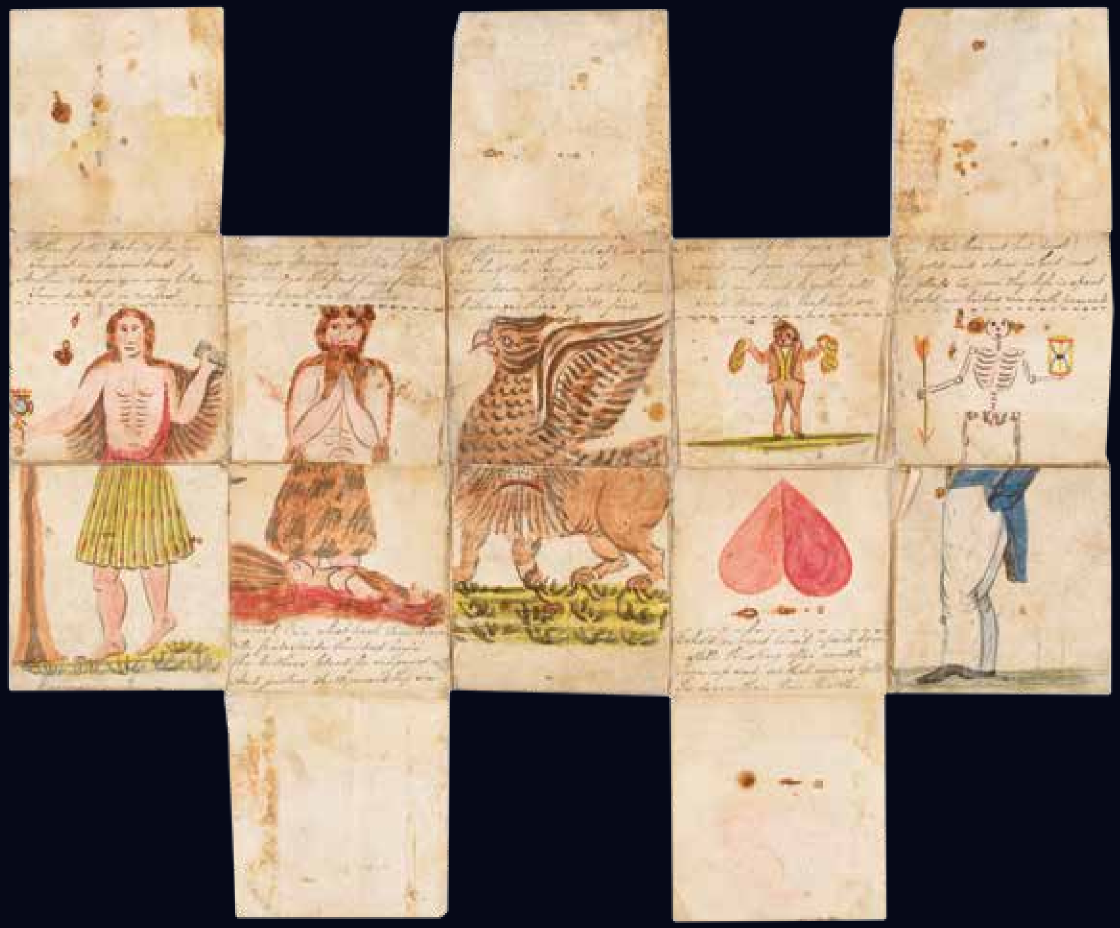


-[ANONYMOUS]. [“Adam & Eve”]. London: W[illiam] & C[luer]. Dicey, [c1736-1743]. Two sheets (350 by 415mm), letterpress and woodblock vignettes, cut and laid-down, and folded into a concertina (175 by 90mm) with five fold-up panels; laid-down on paper and repaired. Inscribed “Joseph Southgate, August 1st, 1743”.

-[ANONYMOUS]. [“End of Man”]. London: [probably W. Martin, Exhibits] No. 28 Hay Market, London, 1808, [Watts End, County] “of Northumberland, one Shilling each”. Single etched sheet (230 by 70mm), last fold-up-fold-down panel only [of four] (120 by 75mm).

Provenance
“Given to E. Curzon, Aug 15 1852”.





An exceptionally rare series of Robert Sayer's "Harlequinades"

23 [ANONYMOUS]; Robert SAYER

Harlequin's Invasion A New Pantomime,… Book 4.

Publication
London, Publish'd According to Act of parliament by Rob.t Sayer, No. 53 in Fleet Street.… 6d Plain, 1s Colour.d., Septem.r ye 7th, 1770.

Description
Two engraved sheets, cut and laid-down, and folded into a concertina (80 by 185mm), with four fold-up-fold-down panels, with contemporary hand-colour in full, stabbed and sewn into original drab paper wrappers.

References
Reid-Walsh, 'First impressions: Seeing the Sayer etched edition of The Beginning, Progress and End of Man circa 1767', online; Reid-Walsh, 'Interactive Books: playful media before Pop-Ups', pages 60-127; Reid-Walsh, 'The late 18th century Harlequinade: a migration from stage to book. A paper given at MIT4 The Work of Stories', online; Speaight, 'Harlequinade Turn-Ups', in the 'Theatre Notebook', 45.2, pages 70-82.

Number of items
3

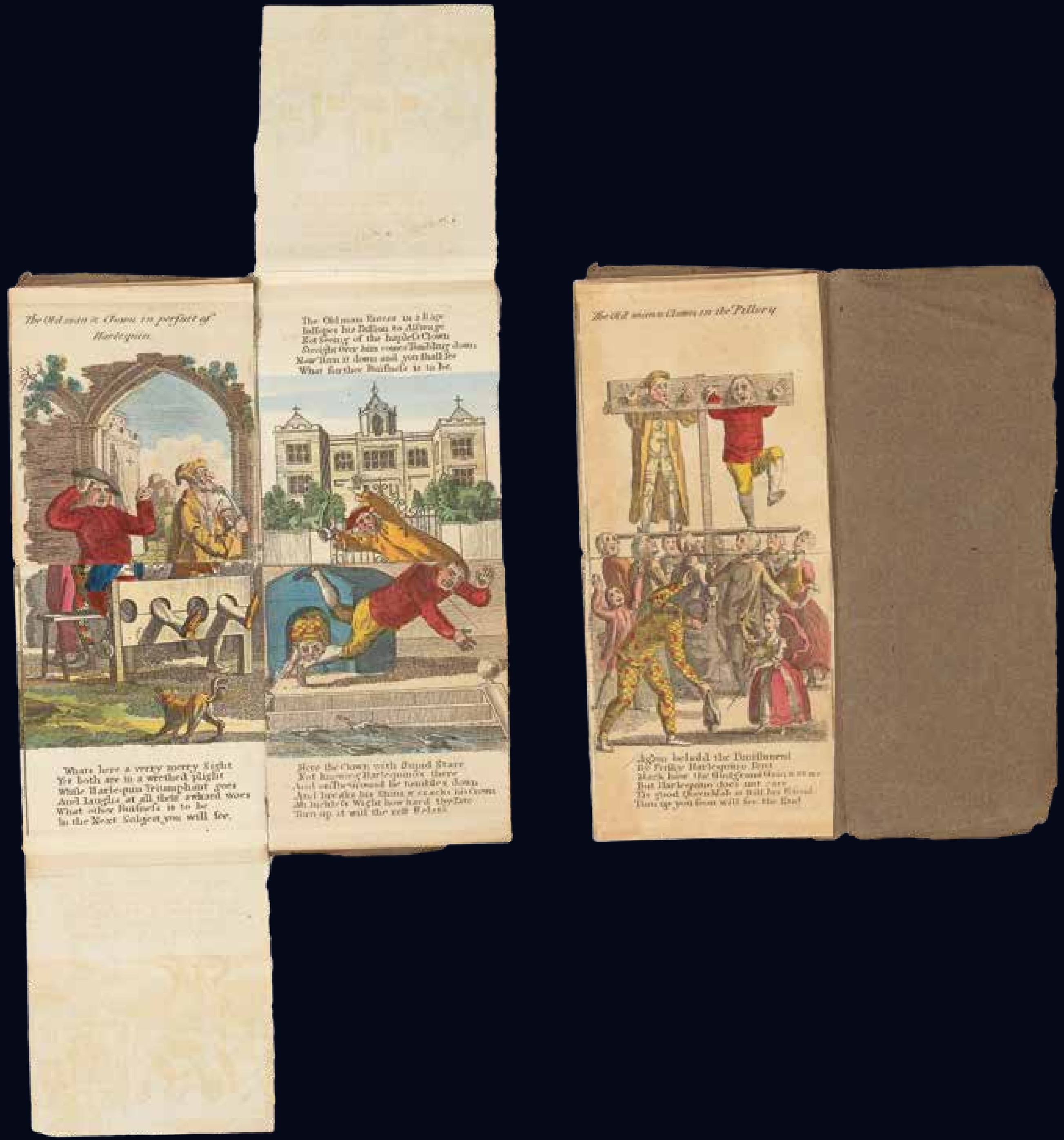
The first appearance of that loveable rogue, the Harlequin, in Robert Sayer's series of "Moral and instructive Emblems for the Entertainment of children, commonly called TURN-UPS" ('Catalogue', 1775), and as a consequence referred to as "Harlequinades" ever since. Nevertheless, Sayer's ambitions began as something far more didactic than a series of misadventures with their ancestral roots in the "Commedia dell'Arte".

The first number in the series is in fact a printing of the well-known, even traditional, moral tale, "The beginning, progress and end of man", published "as the Act directs" on the 17th of September 1767, and subsequently advertised in a Sayer & Bennett catalogue of 1775 as "Adam & Eve", as part of their "Moral and instructive Emblems for the Entertainment of children, commonly called TURN-UPS. Price 6d. each". It is known in only one example, in two separate unpublished sheets, at the Wellcome Library.

It is clearly directly based (text and images) on Bernard Alsop's publication of 1650 ("Printed by B. Alsop for T. Dunster, 1650", further inscribed June 3 1650). Sayer, however, was not the first to re-print Alsop. It was expanded into a five-part "turn-up" and "both the words and images reworked by E. Alsop in 1654" (Reid-Walsh). There is a subsequent edition (1688-89), now held at The Bodleian Library, and a further seventeenth-century edition at Penn State University Libraries.

In both Alsop and Sayer's "The beginning, progress and end of man", the "horizontal layout of the accordion folds allows for making a few different panel combinations. Engaging with both kinds of transformations, the intentional ones like Adam into Eve, or Eve into a Mermaid, or the apparently unintentional ones such as Adam into a merman and so on continues through all the panels. This ability emphasizes the playful choices that a reader-viewer-player, or interactor, can make while experiencing a turn-up book. Although the "upside down" playfulness was first apparent in the earliest religious ones, this is central feature in all the turn-up books– religious and educational, moral, and stage-based across the seventeenth to nineteenth centuries" (Reid-Walsh).

It isn't until the fourth title that Sayer adapts the short sequences interspersed throughout the then traditional pantomime, where Harlequin, and his friends and confounders, from the "Commedia dell'Arte" appear, to mimic the more serious aspects of the performance, literally creating a flap… Because the nature of the plot of a pantomime, and a harlequinade, is conventional, the focus of the narrative is not on the outcome, but the seemingly haphazard twists and turns of getting there. In this respect, Sayer's printed harlequinades are a superb visualisation of the experience of the original theatrical performance. As the audience was asked to participate, so too is the reader, and by turning a random selection of flaps, dictates the mayhem.

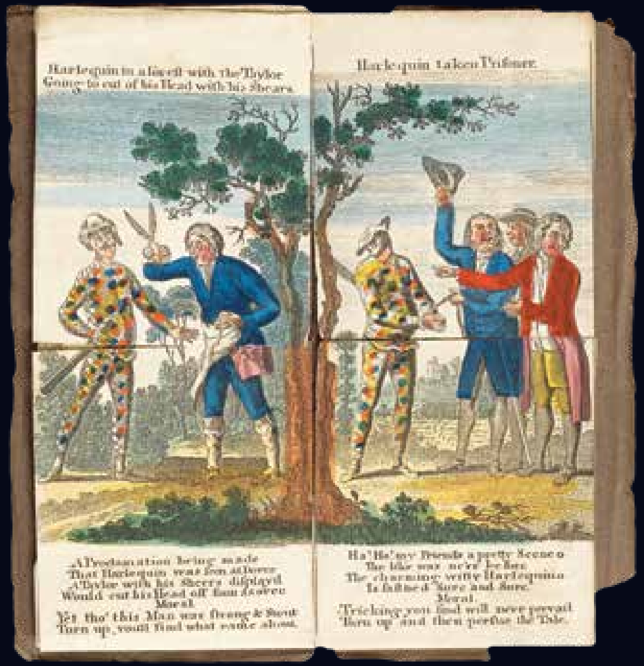


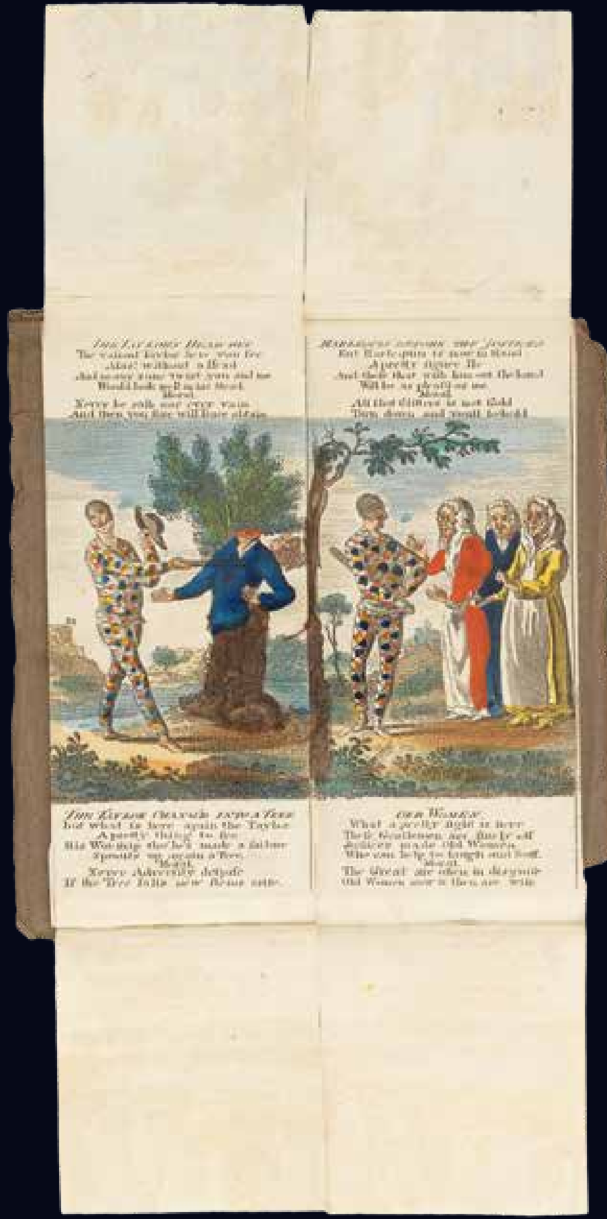
The complete set of titles, as of 1775, comprises: ‘Adam and Eve, &c’, ‘The King and the Clown, &c’, ‘The Industrious and Idle Apprentice’, ‘Harlequin’s Invasion, a new pantomime, with the different scenes’, ‘Jobson and Nell, or the Wives Metamorphos’d, with ditto’, ‘Queen Mab, or the Tricks of Harlequin, with ditto’, ‘Second part of Mother Shipton’, or Harlequin in the Dumps, with ditto’, ‘The Elopment, a new Harlequin entertainment, with ditto’, ‘Harlequin Cherokee, or the Indian Chiefs in London, with ditto’, ‘Punch’s Puppet Shew, or the Humours of Bartholomew’, ‘The Chimney Sweeper, a simile, with other entertaining subjects’.

[WITH]:

-SAYER, Robert. ‘Queen Mab, or the Tricks of Harlequin... Book 6’. London, Publish’d as the Act directs Feb.y 4th, 1771 by Rob.t Sayer, Map & Printseller No 53 in Fleet Street 6d Plain 1s Colour.d. Two engraved sheets, cut and laid-down, and folded into a concertina (89 by 185 mm) with four fold-up-fold-down panels, with contemporary hand-colour in full, stabbed and sewn into original drab paper wrappers.

-SAYER, Robert. ‘Dr. Last, or the Devil upon Two Sticks... Book 11’. London, Publish’d as the Act directs Nov.r the 21st 1771, by, by [sic] Rob.t Sayer, No. 53 Fleet Street. 6d Plain. 1s Colour.d. Single engraved sheet, printed on both sides, cut and folded into a concertina (80 by 185mm), with four fold-up-fold-down panels, with contemporary hand-colour in full, stabbed and sewn into original drab paper wrappers, bound into modern red morocco, gilt by Bernasconi & Goix.


Harlequin in a lirett with the Taylor Going to cut of his Head with his Shears
Harlequin taken Prisoner



Tringham family "Harlequinades"

24 [ANONYMOUS]; TRINGHAM, William, Elizabeth, and John; Henry WASS; I. MERRY; L. TOMLINSON; H. ROBERTS; William HARRIS; H. TURPIN; Benjamin TABART; G. MARTIN; and Mary GODWIN

A New Book of Emblems of the Different Diversions from Infancy to Manhood.

Publication
London, Invented & Published as the Act directs; by E. Tringham under St. Dunstans Church in Fleet Street, Henry Wass, Lad Lane, I. Merry, at the Bible & Lamb, in Bishopsgate Street near Cornhill, & most of the Booksellers & Stationers in Great Britain, Price Six Pence, Colourd 1. Shilling, July 23.d, 1770.

Description
Two engraved sheets, cut and laid-down, and folded into a concertina (80 by 195mm), with four fold-up-fold-down panels, with contemporary hand-colour in full, stabbed and sewn into original blue paper wrappers; preserved in cloth clamshell box.

References
Reid-Walsh, 'First impressions: Seeing the Sayer etched edition of The Beginning, Progress and End of Man circa 1767', online; Reid-Walsh, 'Interactive Books: playful media before Pop-Ups', pages 60-127; Reid-Walsh, 'The late 18th century Harlequinade: a migration from stage to book. A paper given at MIT4 The Work of Stories', online; Speaight, 'Harlequinade Turn-Ups', in the 'Theatre Notebook', 45.2, pages 70-82.

Number of items
10

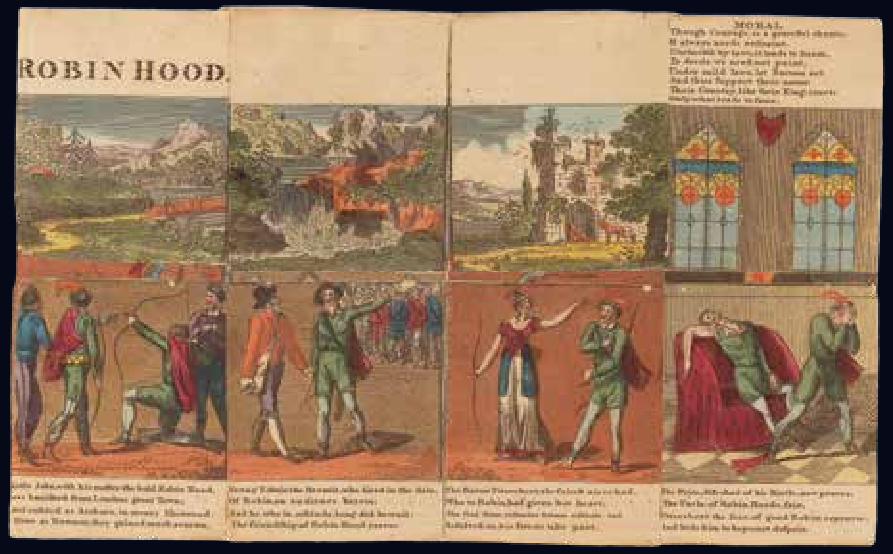
While Robert Sayer, a publisher with considerable standing and clout, published his first "turn-up" featuring Harlequin on September the 7th, 1770, and claimed the bibliographic prize for inventing the "Harlequinade", he was actually a few months late in transforming the characters then appearing on stage at Drury Lane into a format that had previously been used as gentle moral instruction. William Tringham, Senior (c.1723-1791) "Invented & Published" the first "turn-up" to feature Harlequin, 'The Magic Egg or Birth of Harliquin' [sic], earlier that year on "Janry. 23d. 1770". A popular engraver, and the son of another William Tringham, to whom he was apprenticed for seven years from 1737. He married Elizabeth in about 1745, and had a number of children, including another William (born 1749), and John (born 1752), both of whom appear to have worked for the family firm.

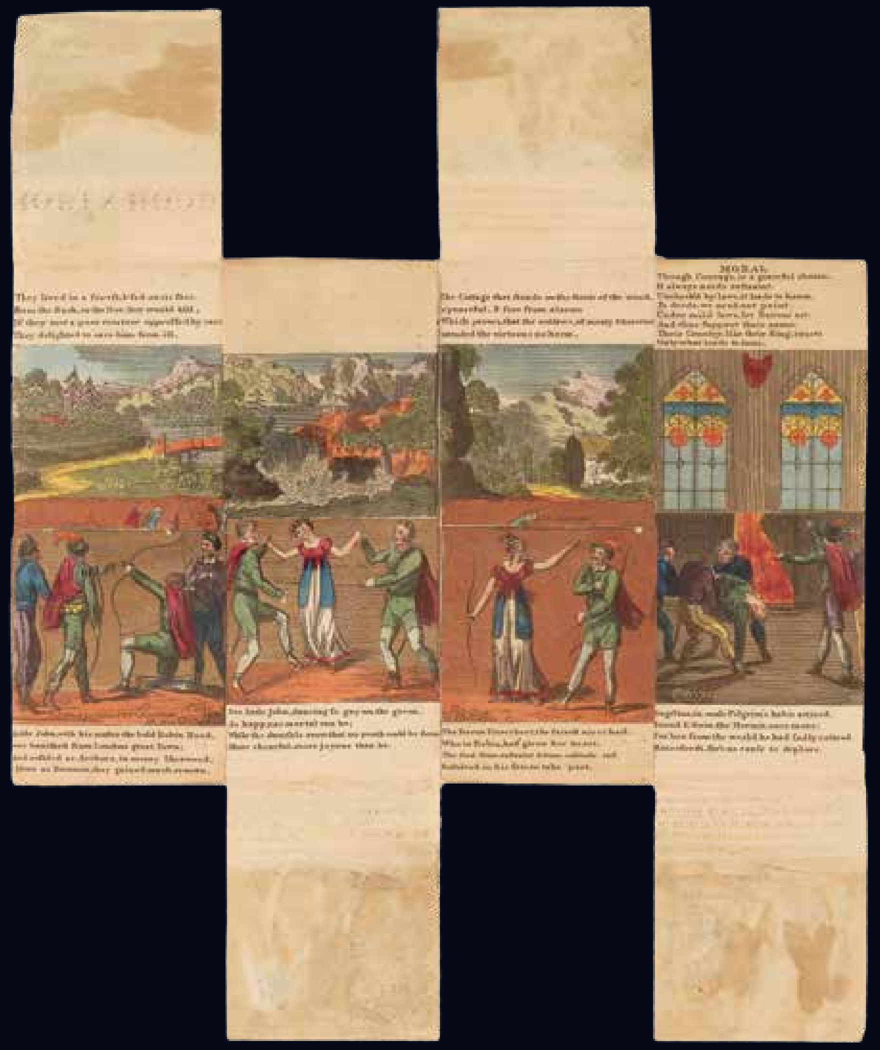
'A New Book of Emblems of the Different Diversions from Infancy to Manhood', published in 1770 under the imprint of Elizabeth Tringham, shows different stages of human life, with "turn-ups" and "turn-downs" revealing developmental milestones. The bachelor sitting with a glass of wine and contemplating the question of matrimony, for example, is joined by a wife and child, his glass transformed into a cup of tea. The same mechanism is used in William Tringham's 'The Shepherd, or ye Adventures of Harlequin', published the same year, and 'The Witches or Harlequin's trip to Naples', published in 1772 under Elizabeth's imprint. Both sheets expand to show a story told in several scenes, each one with a "turn-up" and "turn-down" to reveal a new part of the plot.

[WITH]:

-TRINGHAM, William. 'The Shepherd, or, ye Adventures of Harlequin, New Comic Entertaining Emblems, for the Amusement of Young Ladies & Gentlemen'. London, Invented & Publish'd, Oct.r 23.d, 1770, as the Act directs, by Wm. Tringham, under St. Dunstans Church, Fleet Street; Hen.ry Wass, Lad Lane; I. Merry next ye London Tavern, Bishopsgate Street; L. Tomlinson, White Chapel; and most of the Booksellers, Stationers and Toy Shops of Great Britain & Ireland. Price Six Pence, Colourd 1 Shilling. Two engraved sheets, cut and laid-down, and folded into a concertina (70 by 190mm), with four fold-up-fold-down panels, with contemporary hand-colour in full, partially laid down on linen.

-TRINGHAM, E[lizabeth]. 'The Last Part of Mother Shipton Containing Scenes that are in no other'. London, Invented & Published May 23, 1772, as the Act directs by E. Tringham; No. 36, Hosier Lane, West Smithfield. I. Merry, next ye London Tavern, Bishopsgate Street; L. Tomlinson, White chapel; Wm. Harris, St. Paul's Church Yard; and most of the Booksellers, Stationers, and Toy Shops of Great Britain & Ireland. Price Six Pence,





Colourd 1 Shilling. Two engraved sheets, cut and laid-down, and folded into a concertina (85 by 190mm) with four fold-up-fold-down panels, with contemporary hand-colour in full, stabbed and sewn into original blue paper wrappers, worn; accompanied by an early photograph of "Mother Shipton".

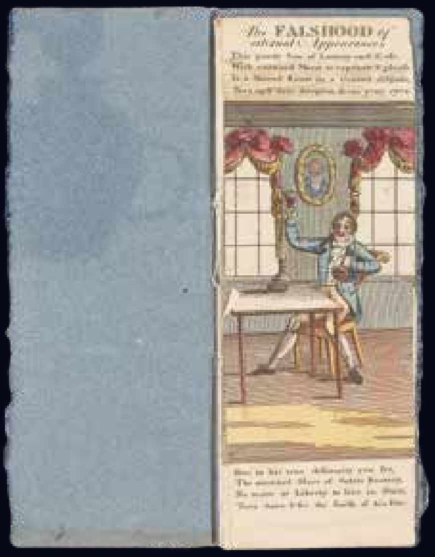
-TRINGHAM, J[ohn]; ROBERTS, H. 'The Witches or Harlequin's trip to Naples'. London, Publish'd as the Act directs Aug.st 12th, 1772 by H. Roberts No. 56 almost opposite Great Turnstile Holborn and L. Tomlinson N 124 White Chaple. 6d Plain, 1s Colour'd. Two engraved sheets, cut and laid-down, and folded into a concertina (80 by 185mm) with four fold-up-fold-down panels, stabbed and sewn into original patterned paper wrappers.

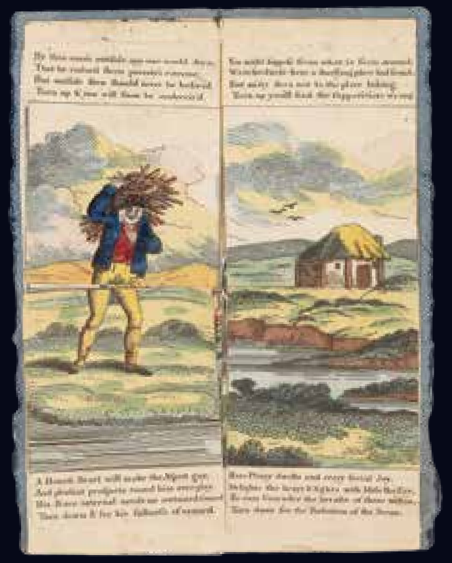
-[ANONYMOUS]. 'The Falsehood of External Appearances'. [c.1775]. Two engraved sheets, cut and laid-down, and folded into a concertina (70 by 190mm) with four fold-up-fold-down panels, with contemporary hand-colour in full, stabbed and sewn into original blue paper wrappers.

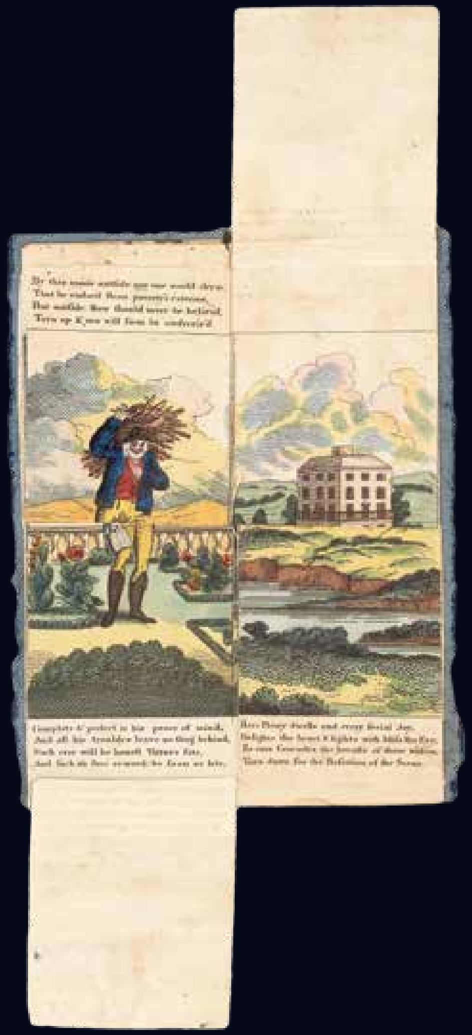
-TURPIN, H. 'The Old Man his Son & the Ass. A New Turn-up'. London, Printed & Sold by H. Turpin, Bookseller, Stationer, No. 18 near Grays Inn Gate, Holborn, [c.1775], where the Town & Country Booksellers, Stationers & Toy Shops, may be supplied Whole sale 6d Plain 1s Colour'd. Two engraved sheets, cut and laid-down, and folded into a concertina (80 by 170mm) with four fold-up-fold-down panels, stabbed and sewn into original blue paper wrappers, worn. Ownership inscription of "E. Bathurst Jun.r June 1791...", "This book belong to my beloved and lamented mamma when a child - it was given me by my maternal Grandmother at Plymton Devonshire - June 1839".

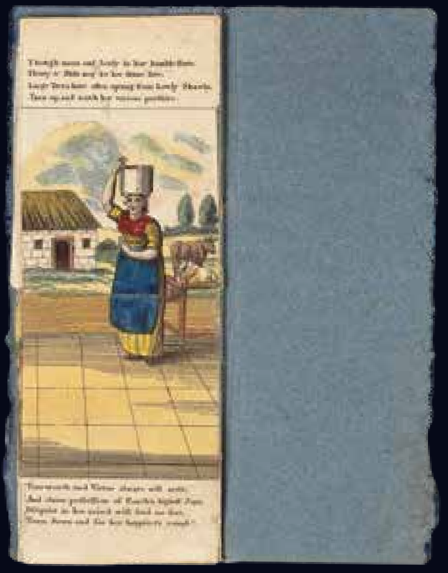
-TABART, Benhamin. [GODWIN, Mary Jane]. ['Blue Beard']. [Benjamin Tabart], Pub. June 27, 1800 [sic, but ?1809]. Two engraved sheets, cut and laid-down, and folded into a concertina (80 by 175mm) with four fold-up-fold-down panels, with contemporary hand-colour in full (defective, lacking top flaps), modern paper wrappers.

-TABART & Co., 'Robin Hood'. [London], Published by Tabart & Co. June 1-1809. Two engraved sheets, cut and laid-down, and folded into a concertina (80 by 185mm) with four fold-up-fold-down panels, with contemporary hand-colour in full, stabbed and sewn into original woodcut illustrated pink paper wrappers.



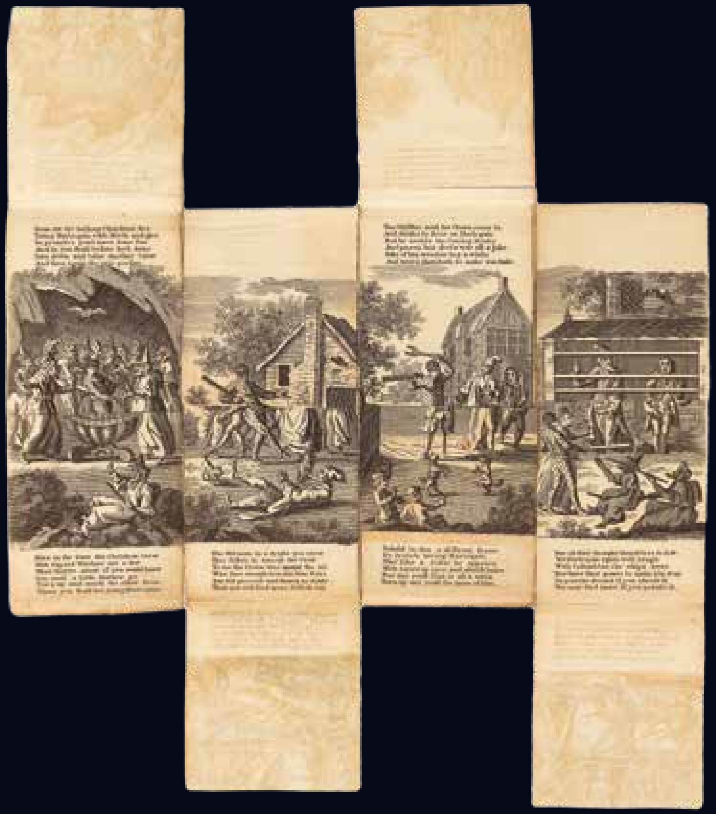


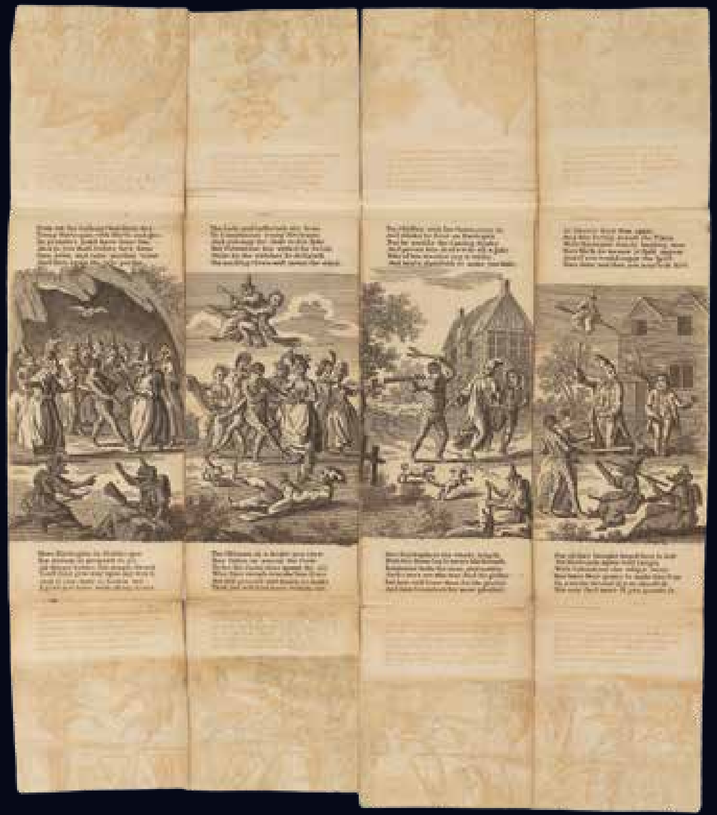




-MARTIN, G. 'The Pigmy Revels, or Harlequin Foundling'. London, Printed & Publish'd by G. Martin, 6, G.t S.t Thomas Apostle, [c.1810]. Two engraved sheets, cut and laid-down, and folded into a concertina (80 by 190mm) with four fold-up-fold-down panels, with contemporary hand-colour in full, stabbed and sewn into original orange paper wrappers, printed paper label on the front cover; preserved in twentieth-century card chemise; bookplate of D.G. Mackenzie.

-MARTIN, G. 'Martin's Turn Up and Down Books'. London, G. Martin, [c.1810]. Single sheet, folded to make four pages, letterpress on two, listing about 80 titles.





Bish-bamboche!

25 [SEDAINE DE SARCY, Jean-François]; after Nicolas-Medard AUDINOT; and Jean François ARNOULD, called "MUSSOT"

Le Serail a L'encan Petite Piece Turque en I. Acte Representee au Theatre l'Ambigu Comique. Sicut Pueri Audi nos. [WITH]: [Almanack for the year 1783, printed by Cailleau].

Publication
[Paris, Pierre Audinot, 1783].

Description
First edition. Single engraved sheet (225 by 350mm), printed on both sides, cut and folded into a concertina (190 by 80mm) with four fold-up-fold-down panels, with contemporary hand-colour in full, stabbed and sewn, with engraved title-page, into original green paper wrappers; [with]: single engraved sheet almanac (350 by 110mm), with contemporary hand-colour in part, folding into a concertina (115 by 95mm); preserved together in original green paper over paste-board slipcase, with citron morocco lettering-piece on the front cover, decorated in gilt, modern box.

References
Gumuchian, 2956.

Number of items
1

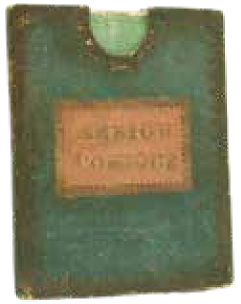
A charming souvenir of a magical theatre, including two selected scenes and lyrics, each, from two popular comic operas performed by children: Sedaine de Sarcy and Audinot's 'Le Sérail à l'encan' (performed 1781, published 1783), and Arnould, or Mussot's 'Le Prince noir et blanc, féerie' (performed 1780, published 1782).

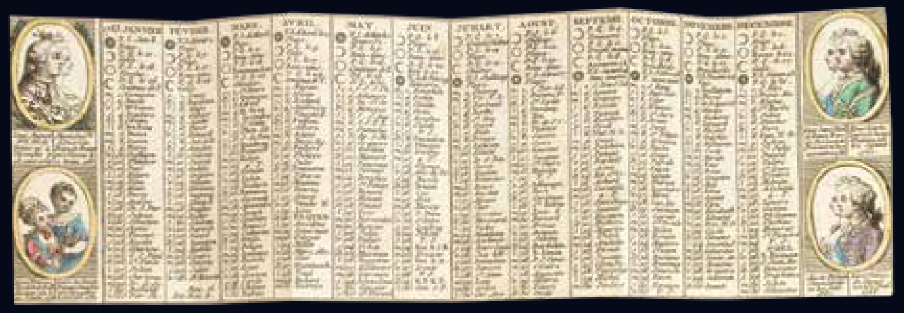
From 1762, Nicolas-Médard Audinot (1732-1801) began entertaining the crowds at the annual Saint-Germain fair, and others in and around Paris, with his life-sized wooden marionettes, or "bamboches". By 1769, he was so successful that he opened his own theatre on the Boulevard du Temple immediately next to the Théâtre de Nicolet. Initially known as the "Comediens du Bois", Audinot soon changed the name to "Ambigu Comique", because, by some magic, as the story goes, his marionettes were transformed during performances into live children. This was memorialised above the entrance to his theatre: "Sicut infantes audi nos" (listen to us, as if [we were] infants) which was bowdlerised into "Cigit les enfants d'Audinot" (Here lie the children of Audinot), and then transformed again to "Sicut pueri audi nos" (listen to us, as if [we were] children).

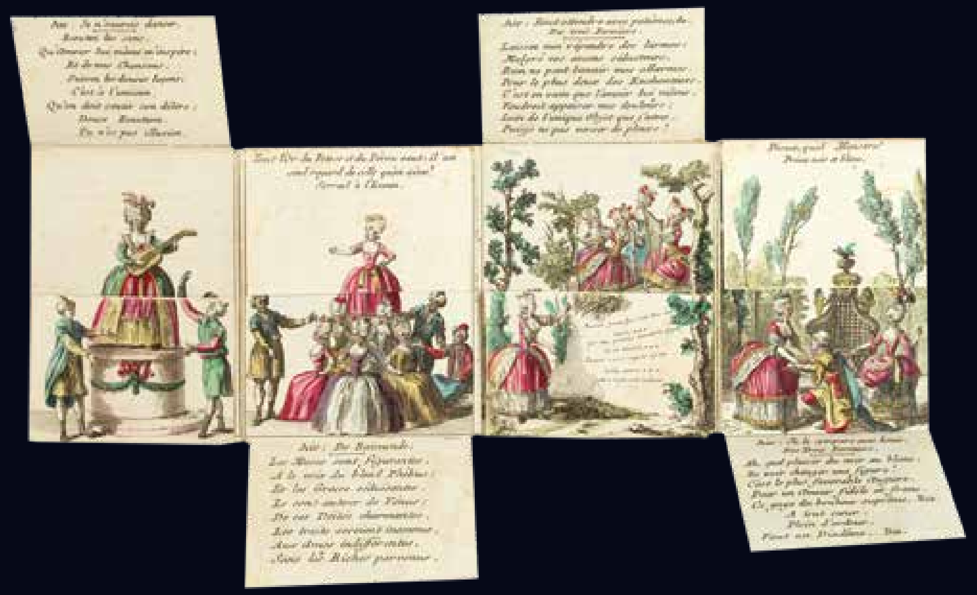
This exquisite transformational "turn-up" was probably sold as a souvenir at a performance at the "Ambigu Comique". It was reissued in 1785 with a new calendar.

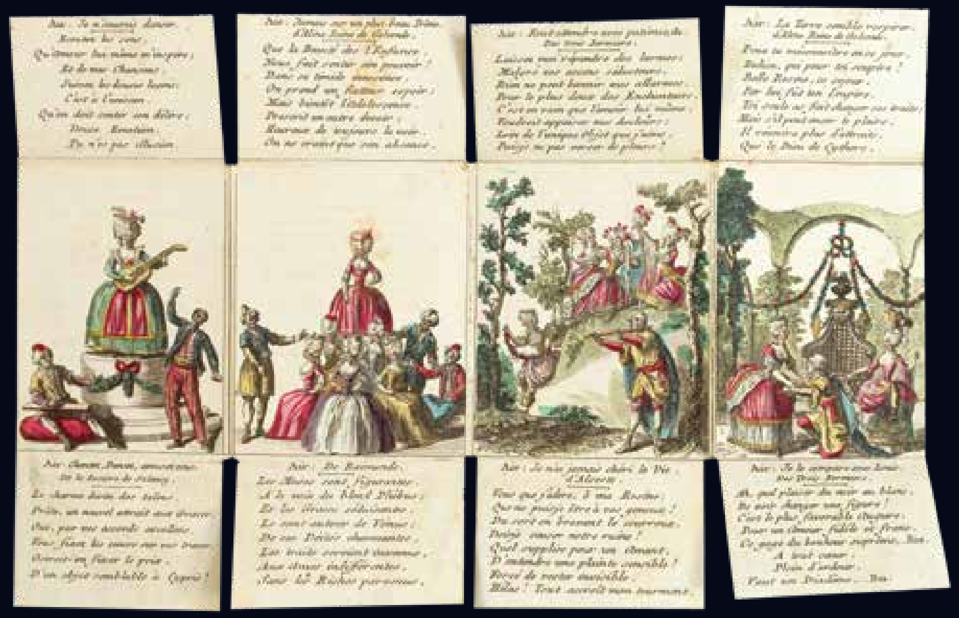
Exceptionally rare: only one institutional example known, and one in commerce; the later issue is more common, with examples found at the BnF, Houghton Library, and New York Public Library.

Provenance
From the distinguished library of John Landwehr, with his book label.









Metamorphosing into America

26 **[ANONYMOUS]; SANDS, Benjamin; and James POUPARD**

Metamorphosis; or, a Transformation of Pictures, with Poetical Explanations, for the Amusement of Young Persons.

Publication
Philadelphia, Printed and Sold by Joseph Rakestraw, No. 248, North Third Street, 1811.

Description
Single sheet (360 by 290mm), letterpress and woodcut vignettes, printed on both sides, cut and folded into a concertina with four fold-up-fold-down panels, woodcut illustrated self wrappers.

References
McGarth, page 9; Welch 1163.1-39, pages 387-96; Young, 'Drawn to Enchant', page 195.

Number of items
4

Benjamin Sands's 'Metamorphosis or, A Transformation of Pictures with Poetical Explanations', was first published in 1787, and a runaway success, with nearly forty editions published to 1820. Sands work is directly based (text and images) on Bernard Alsop's "The Beginning, Progress, and End of Man", first printed in 1650.

Many of the earlier editions of Sands's work were illustrated by James Poupard (c.1769-1817), a French actor from Martinique who settled in Philadelphia in 1772, where he advertised in the 'Pennsylvania Gazette' as an "Engraver, Jeweler, and Goldsmith" operating on Front Street, Philadelphia. His first known engraving dates to 1774, followed by Croxall's 'Fables of Aesop' (1777). In 1791 he came to the attention of Thomas Jefferson, who commissioned from him the engraving of the seal of the High Court of Chancery of Virginia. In 1793, Alexander Hamilton paid James Poupard for engraving seals for public offices in the Northwest Territory. By 1814, he was living it up in New York.

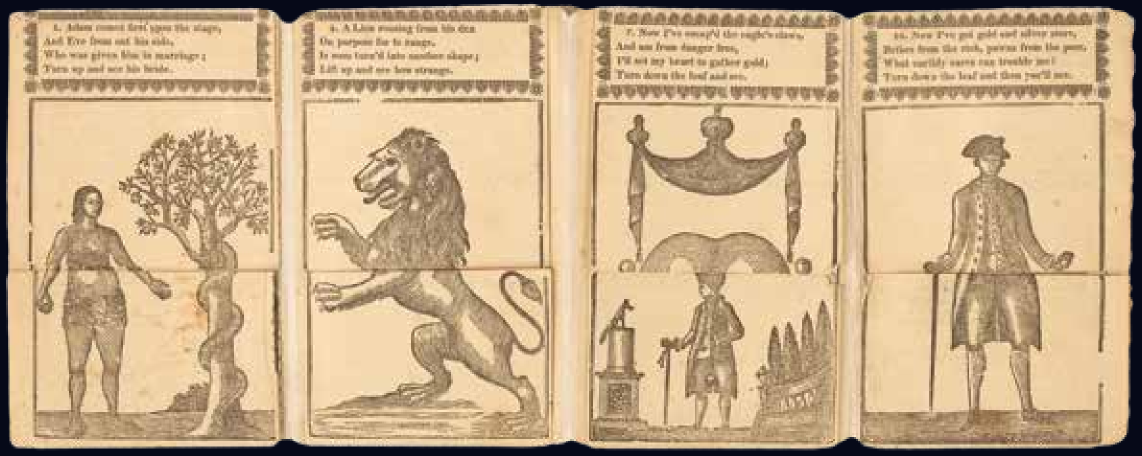
Benjamin Sands (1759–1840), was a minor American poet and writer, from Cow Neck, New York, best known for the current work.

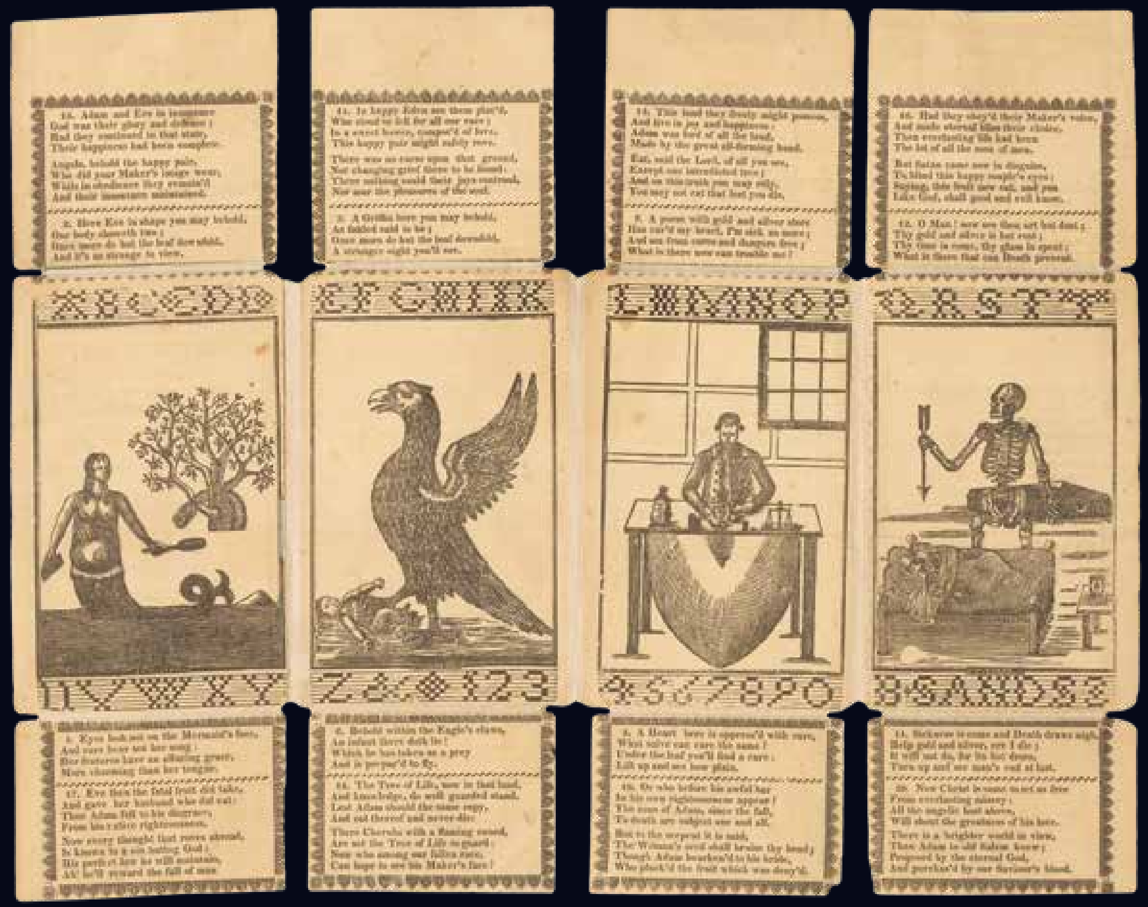
[WITH]:

-[SANDS, Benjamin]. 'Metamorphosis; or, a transformation of Pictures, with Poetical Explanations, for the Amusement of Young Persons'. New York, Sold by Samuel Wood and Sons, No. 357, Pearl Street. Joseph Rakestraw, Printer, Philadelphia, 1815. Single sheet (370 by 290mm), letterpress and woodcut vignettes, with contemporary hand-colour, printed on both sides, cut and folded into a concertina with four fold-up-fold-down panels, woodcut illustrated self-wrappers, separations at folds repaired on verso. One of the first publications of this work by Rakestraw.

-[SANDS, Benjamin]. 'Metamorphosis'. [Cadiz, Ohio], Published in 1836 by H. Anderson. Single sheet (395 by 320mm), letterpress and woodcut vignettes, with contemporary hand-colour, on both sides, cut and folded into a concertina with four fold-up-fold-down panels, woodcut illustrated yellow paper wrappers.

-[SANDS, Benjamin]. 'Metamorphosis; or a Transformation of Pictures, with Poetical Explanations, for the Amusement of Young Persons'. Pottersville, Hunterdon Co., N.J., Published by WM. Hazen & Co., 1875. Single sheet (340 by 290mm), letterpress and woodcut vignettes on both sides, cut and folded into a concertina with four fold-up-fold-down panels.





The Peterloo Massacre, "and some was killed and some was wounded by the yeoman cavalry"

27 **BAMFORD, Samuel; John BLEASE; and Samuel DYSON**

A small collection of Autograph Manuscripts, including: Samuel Bamford's poem "I will never forget thee Love"; a "Turn-Up" by John Blease; and Samuel Dyson's family "Crunakel".

Publication
Prestwick, 15th November, 1818.

Description
Octavo (190 by 110mm). Nine leaves, manuscript testament of John Blease on the recto of the first leaf, manuscript poem, apparently in the hand of Samuel Bamford, laid down on the verso, eight further leaves with fold-up-fold-down panels illustrated with pen and ink and colour wash, two with full-page watercolour drawings on versos, other versos with manuscript text; stabbed and sewn into original brown paper wrappers, a manuscript poem, also possibly by Bamford, on the front cover, lacking lower cover.

Number of items
2

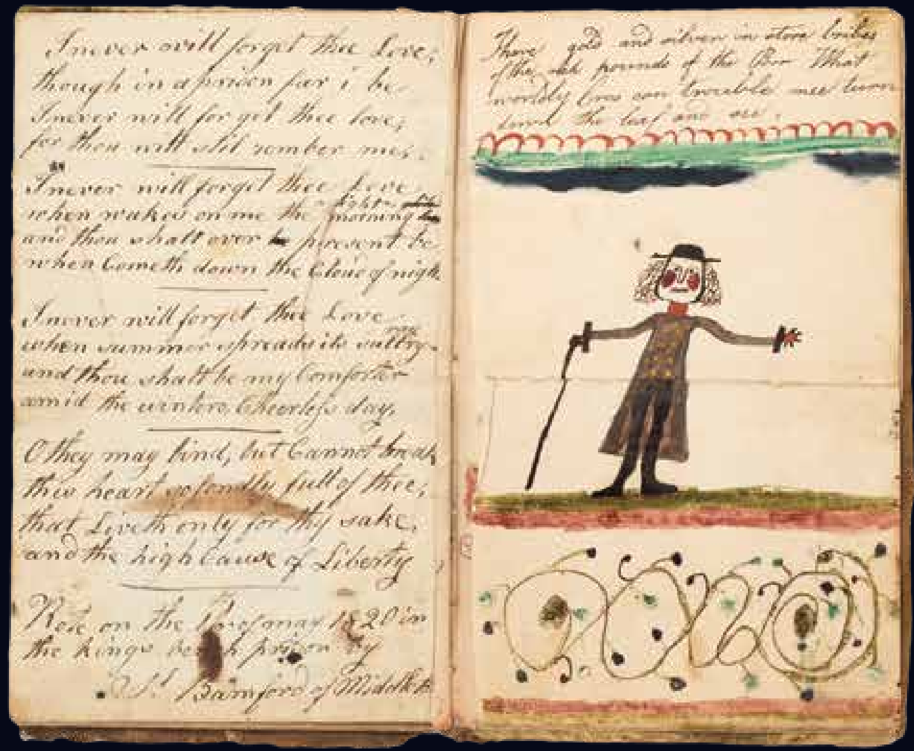
Created late in 1818, Blease gives testament at the beginning of his book, stating that he was born on the 28th of December 1797, "and that england is my nation and prestwick his my Dwelling place and Crist is my Salvation and when I ham Dead and in my grave and all my bones are roten this is for you to remember me when I ham quite for gotton, and wth my hand and pen turn over and see…[sic]". Blease seems to have completed his "turn-up" in 1819: "With my hand and pen this works i did explain when i was twenty one years of age".

Born into a Reformist family, in the poverty-stricken industrial town of Prestwick near Manchester, John Blease's (born 1797) series of transformational "turn-ups" is a variation on the Bernard Alsop format of, "Adam & Eve", or "The Beginning, Progress, and End of Man" established in 1650. However, he has conspicuously replaced some of the more contentious elements, for his tumultuous times and place, with images of the rewards of hard work. For example, there is no Lion Rampant (of the Royal Arms) and the final scene includes the apple tree of Eden transforming into the cherry tree of peaceable cultivation.

It is therefore not surprising that tipped-in to the front of his book is an, apparently original, draft of radical poet Samuel Bamford's (1788–1872), poem "I will never forget thee Love,…". Considered "the voice of a class-conscious radicalism" (Spence), Bamford was arrested and charged with treason in August of 1819 for being present, with a cohort of men from Middleton, at the Peterloo Massacre. While he was being held in "the King's bench prison", on May the 16th, 1820, he composed this poem to his wife: "I will never forget thee Love, though in a prison far i be. I never will forget thee love, for thou wilt stil rember me, - I never will forget thee Love, when wakes on the morning light, and thou shalt ever present be when Cometh down the Cloud of night - I never will forget thee Love when summer spreads its sultry ray, and thou shalt be my Comforter amid the winders, Cheerless day, - O they may bind, but Cannot break this heart so fondly full of thee, that Liveth only for thy sake, and the high Cause of Liberty - Rote on the 16th of may 1820 in the King's bench prison by S.l Bamford of Middleton". The poem was later published in Bamford's 'Homely Rhymes' (1843); and his account of the Peterloo Massacre, 'Passages in the Life of a Radical', was published between 1840 and 1844.

[WITH]:

-DYSON, Samuel. 'Crunakel [i.e. Chronicle] Book' 9c1819-1833). Octavo (190 by 113mm). Original autograph manuscript, ten pages, written on eight; original drab paper wrappers, stabbed and sewn as issued, worn with minor loss.



I never will forget thee Love,
though in a prison far i be
I never will for get thee love,
for thou wilt stil rember me,

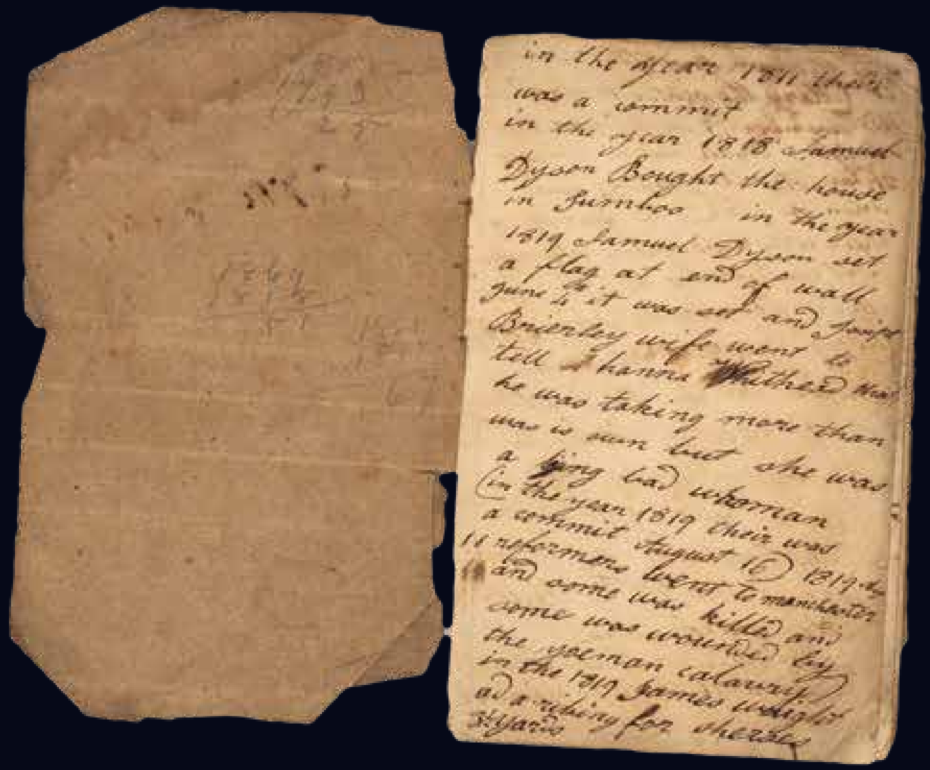
I never will forget thee Love
when wakes on me the morning light
and thou shalt ever present be
when Cometh down the Cloud of nigh

I never will forget thee Love
when summer spreads its sultry ray
and thou shalt be my Comforter
amid the winders Cheerless day,

O they may bind, but Cannot break
this heart so fondly full of thee,
that Liveth only for thy sake,
and the high Cause of Liberty

Rote on the 16 of may 1820 in
the Kings bench prison by
S.l Bamford of Middlet

There gold and silver in store lies
of the [illegible] pounds of the Poor What
worldly [illegible] can trouble me turn
turn the leaf and see



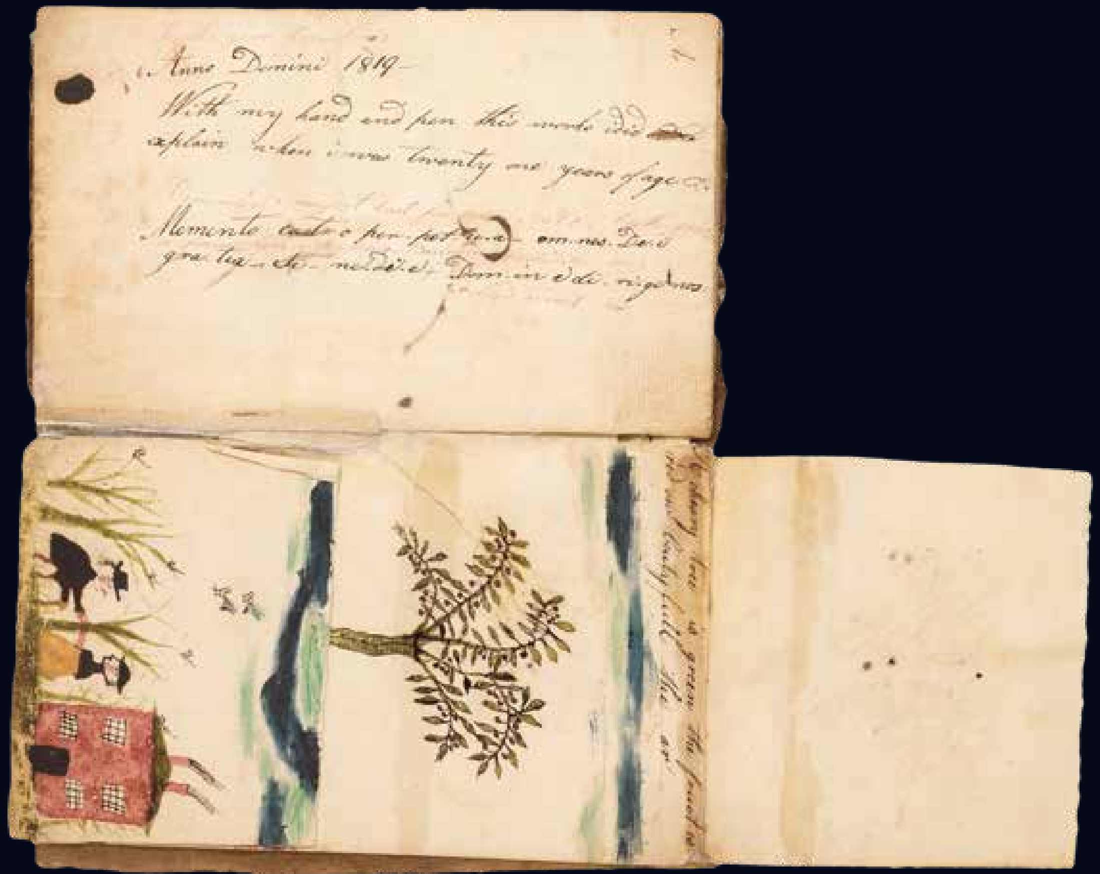
in the year 1811 there
was a commit
in the year 1818 Samuel
Dyson Bought the house
in Furnbeo in the year
1819 Samuel Dyson set
a flag at end of wall
June 26 it was set and Joseph
Brierley wife went to
till Hanna Whitehead that
he was taking more than
was is own but she was
a [illegible] bad whoman
in the year 1819 their was
a commit August 16 1819 by
11 reformers went to manchester
and some was killed and
some was wounded by
the yeoman calavery
in the 1817 James wright
ad a riding for [illegible]
3 years

This brief 'Crunakel Book'. (i.e. "Chronicle Book") of the Dyson family and their neighbours, includes the traumatic years in the immediate aftermath of the Peterloo Massacre. Births, marriages, and christenings are recorded, but mostly deaths. Beginning with the portentous sighting of the "Great Comet of 1811", the main narrative begins in 1818 when Samuel Dyson bought property in Peterloo, and "set a flag at end of wall. June 4th it was set and Josipht [sic] Brierley wife went to tell Hanna Whithead that he was taking more than was is own but she was a lying bad woman". Another comet appears in 1819, but that fact is eclipsed by the terrible fate of 16 reformers who went to Manchester, and got caught up in the Peterloo Massacre, "and some was killed and some was wounded by the yeoman cavalry"...

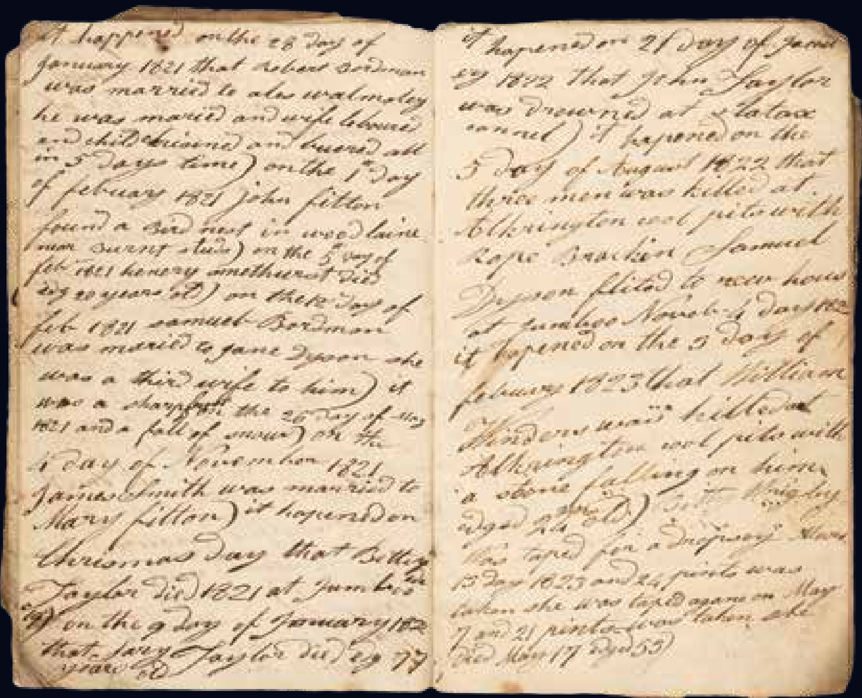
A James Dyson had been one of the Middleton men that accompanied Samuel Bamford to Peterloo on the fateful day, and he later spoke in Bamford's defence, recounting details of Bamford's peaceful exhortation to his comrades, on the day of the massacre: "Friends and Neighbours, those of you who wish to join in the procession will endeavour to conduct yourselves orderly and peacefully so that you may go as comfortable as possible, if any person insults you or gives you offence take no notice of it. I make no doubt that there will be persons who will make it their business to go about in order to disturb the peace of the meeting,... if you would stay loitering or drinking in the streets, your enemies might take advantage of it and if they could raise a disturbance, you would be taken to the New Bayley" (National Archives online). In the same document, Bamford writes of himself that "I am a reformer and have always professed it that I am an enemy to a system that I do conceive the most highly detrimental to the interests of the Country. I shall always use my utmost endeavours to promote Parliamentary Reform by peaceful means, but although I am not an enemy to the principle I am not going to sacrifice every feeling. I am not a friend to blood but after what has taken place at Manchester I can hardly confine my expressions and although felt myself obnoxious to the provincial authorities whom by the bye I would rather glory in as enemies than count as friends and in consequence of that alone can I be brought to submit myself to your Lordships which I do in a hope that justice will be administered. I want only Justice – no Pity – I claim only Justice".

Provenance

1. "John Blease His Book", "November 15 in year 1818", "With my hand and pen this works i did explain when i was twenty one years of age";
2. The Dyson Family.



Anno Domini 1819
With my hand and pen this works i did
explain when i was twenty one years of age
Memento [illegible] omnes Deo
gratias [illegible] Domine [illegible]



it happened on the 28 day of
january 1821 that robert Bordman
was married to alse walmsley
he was maried and wife [illegible]
and child [illegible] and buried all
in 5 days time) on the 1st day
of febuary 1821 john fitton
found a bird nest in wood laine
[illegible]) on the 5 day of
feb 1821 henery smethurst died
aged 20 years old) on the 12 day of
feb 1821 samuel Bordman
was married to jane Dyson she
was a third wife to him) it
was a sharp frost the 26 day of may
1821 and a fall of snow) on the
1 day of November 1821
James Smith was married to
Mary fitton) it happened on
christmas day that Betty
Taylor died 1821 at [illegible]
on the 9 day of January 1822
that Jane Taylor died aged 77
years old

it happened on 21 day of janu
ary 1822 that John Taylor
was drowned at [illegible]
canel) it happened on the
5 day of August 1822 that
three men was killed at
Alkrington cool pits with
Rope Braking Samuel
Dyson flited to new house
at [illegible] Novem 4 day 1822
it happened on the 5 day of
febuary 1823 that William
Whiteheads was killed at
Alkrington cool pits with
a stone falling on him
aged 24 years old) [illegible]
Was taped for a dropsey Nove
15 day 1823 and 24 pints was
taken she was taped again on May
7 and 21 pints was taken she
died May 17 aged 53)

INFANTESIMAL
PROGRESS

Just a small library!

28 **MARSHALL, John**

The Infant's Library.

Publication
London, Printed and Sold by John Marshall, No. 4 Aldermary Church Yard, Bow Lane, Cheapside, 1801 [and] 1818.

Description
A pair of libraries (each 135 by 90mm): 1801 - 16 books (each 60 by 45mm), 15 numbered, illustrated throughout with engravings on various subjects; original harlequin paper over boards, printed paper labels on the front covers, original wooden bookcase, with printed paper over the sliding cover, complete; 1818 - 15 (of 16, without number four) numbered books, illustrated throughout with engravings on various subjects; with contemporary hand-colour in full, original harlequin paper over boards, worn with some loss to covers, original wooden bookcase, with printed paper over the sliding cover.

References
Osborne II, page 899.

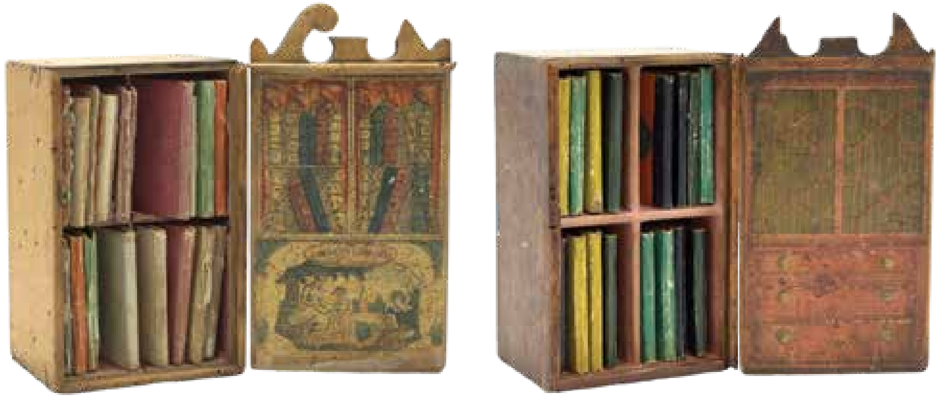
Number of items
2

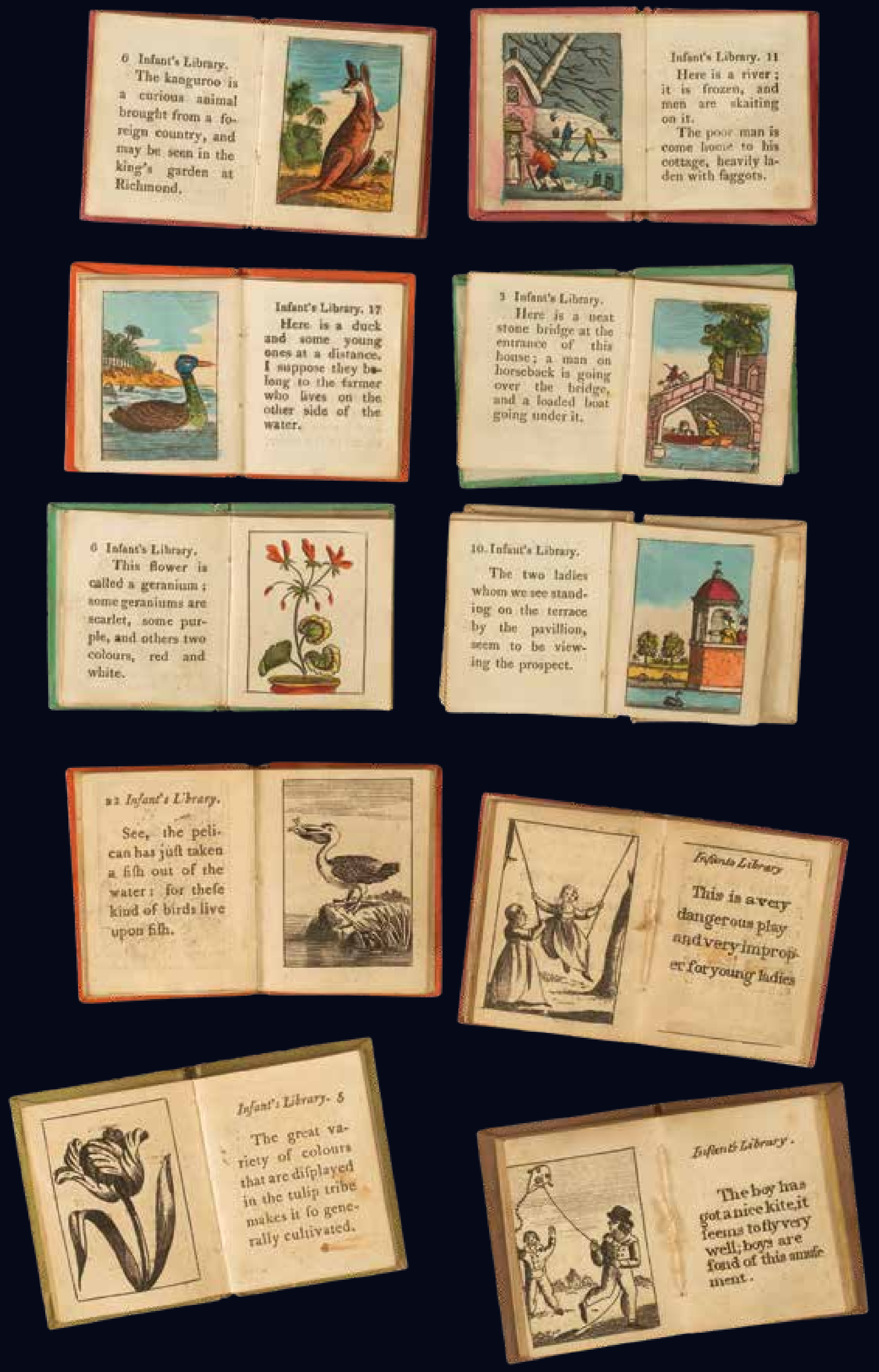
Exceptionally rare, complete, and with contemporary hand-colour.

The subjects for each volume include: 'Alphabets', 'Syllabary', several volumes of 'Scenes of Everyday Life', 'Everyday Objects', 'A Dissected Map of England Upon a New Plan', 'Animals', 'Flowers', 'Birds', 'Boys' Games', 'Objects', 'Girls' Games', and 'A Short History of England for the Infant's Library'.

John Marshall (1783-1828) is best known for publishing miniature children's books, like these, from about 1800: including 'The Juvenile; or, Child's Library', 'The Infant's Library' (published in various languages), 'The Doll's Library', and 'The Book-Case of Instruction and Delight' (1802).

Provenance
With the contemporary ownership inscription of "Sammian" in the front of some books.





6 Infant's Library.
The kanguroo is a curious animal brought from a foreign country, and may be seen in the king's garden at Richmond.

Infant's Library. 11
Here is a river; it is frozen, and men are skaiting on it.
The poor man is come home to his cottage, heavily laden with faggots.

Infant's Library. 17
Here is a duck and some young ones at a distance. I suppose they belong to the farmer who lives on the other side of the water.

3 Infant's Library.
Here is a neat stone bridge at the entrance of this house; a man on horseback is going over the bridge, and a loaded boat going under it.

6 Infant's Library.
This flower is called a geranium; some geraniums are scarlet, some purple, and others two colours, red and white.

10. Infant's Library.
The two ladies whom we see standing on the terrace by the pavillion, seem to be viewing the prospect.

22 *Infant's Library.*
See, the pelican has juſt taken a fiſh out of the water: for theſe kind of birds live upon fiſh.

Infants Library
This is a very dangerous play and very improper for young ladies

Infant's Library. 5
The great variety of colours that are diſplayed in the tulip tribe makes it ſo generally cultivated.

Infants Library.
The boy has got a nice kite, it ſeems to fly very well; boys are fond of this amuſement.

The earliest printed children's book with a moveable part.

29 [KILNER, Dorothy, and Sir Richard PHILLIPS]; as "Margaret Pelham"

The Parents' and Tutors' First Catechism of the Dawnings of Juvenile Knowledge. Calculated to excite their curiosity, and enlarge their minds. With engravings representing the accidents of Children. By Margaret Pelham, author of the 'London Primer'. Revised and improved by the Rev. David Blair.

Publication
[London], Printed for Sir Richard Phillips and co., and to be had of all Booksellers. Price Nine-pence Sewed, or 13 to the Dozen. Printed by E. Hemsted & Co., Great New-Street, Fetter-Lane, [from 1812].

Description
Two parts in one volume. 12mo., (120 by 100mm). Woodcut clock-face with moveable hands, illustrated throughout with woodcut vignettes; original drab printed paste-board covers, stabbed and sewn as issued.

References
Osborne, Vol. II., page 729.

Number of items
c.26

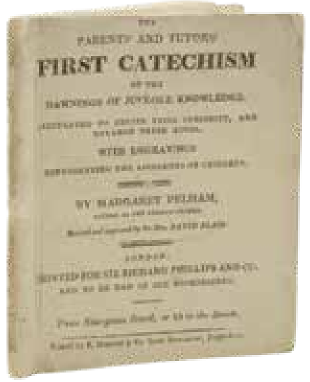
First entered into Stationers Hall by Sir Richard Phillips in 1812, and subsequently re-printed many times by various entities.

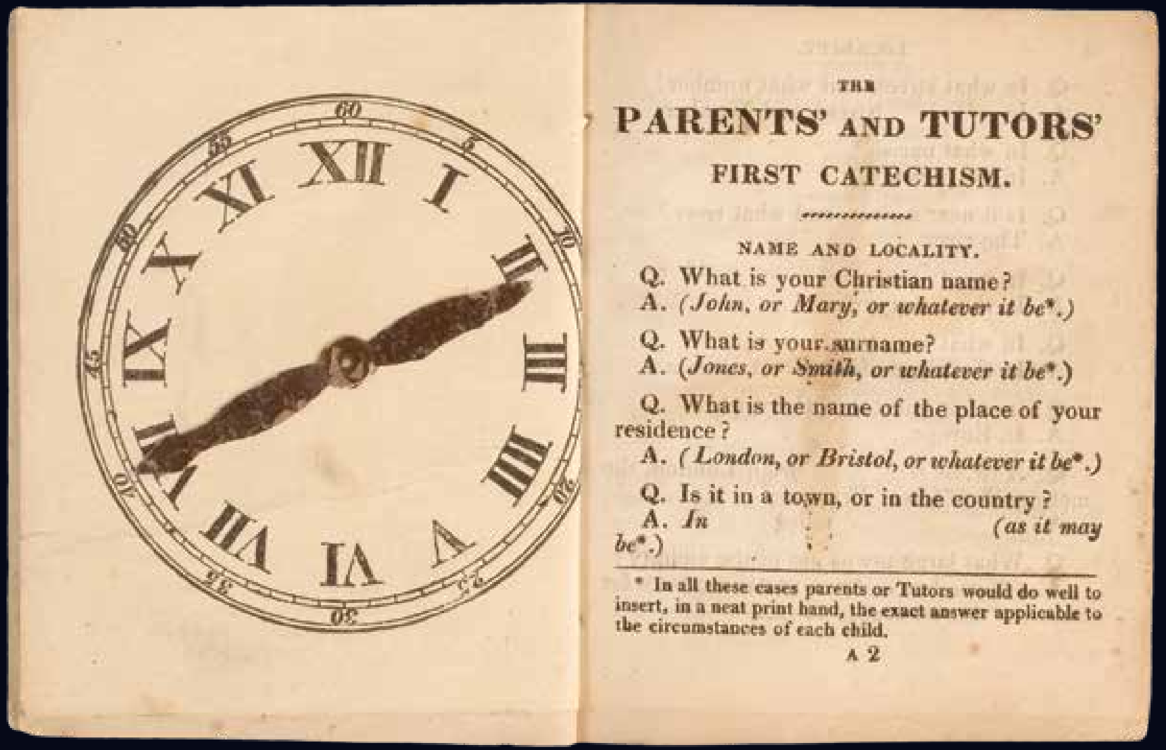
The frontispiece features a clock-face with moveable hands, and the work is generally regarded as the earliest printed children's book with a moveable part.

The second part, entitled, 'The Accidents of Children', if "generally studied, it will save the lives of thousands, and relieve many families from long an unavailing misery. This chapter distinguishes the edition from all others; and will enable the public to discriminate between a genuine original Work, and its unprincipled piracies". Amongst the many dangers to which frail children are prone are "Setting Clothes on Fire", "Tumbling out of Window", "Playing with knives", "Riding a Wild Horse", and being "Tossed by a Bull". Wish I'd discovered this work earlier…!

Rare: only a handful of institutional examples known, only one example found in commerce since 1972.

[WITH]: A significant collection of approximately 25 works illustrated with clocks and clockfaces, all with moveable parts.





THE
PARENTS' AND TUTORS'
FIRST CATECHISM.

NAME AND LOCALITY.

Q. What is your Christian name?
A. (*John, or Mary, or whatever it be**.)

Q. What is your surname?
A. (*Jones, or Smith, or whatever it be**.)

Q. What is the name of the place of your residence?
A. (*London, or Bristol, or whatever it be**.)

Q. Is it in a town, or in the country?
A. *In* (*as it may be**.)

* In all these cases parents or Tutors would do well to insert, in a neat print hand, the exact answer applicable to the circumstances of each child.

A 2

All three issues, each exceptionally scarce, of one of the earliest “moveables”

30 BRÈS, Jean-Pierre

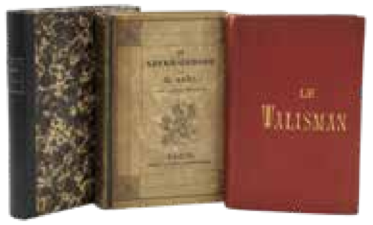
Le Livre-Joujou.

Publication
Paris, Chez Louis Janet, Librairie, Rue Saint-Jacques, No. 59, 1831.

Description
First edition, first issue. Small quarto (140 by 150mm). Lithographed title-page, additional title-page with moveable parts, and a further 12 plates with pull-down tabs and moveable parts, with contemporary hand-colour in full; original green morocco backed, drab printed paper boards; preserved in modern maroon cloth clamshell box.

References
Desse, ‘L’invention du livre a tirettes: ‘Le Livre joujou, de Jean-Pierre Bres’ (1931).

Number of items
c.80



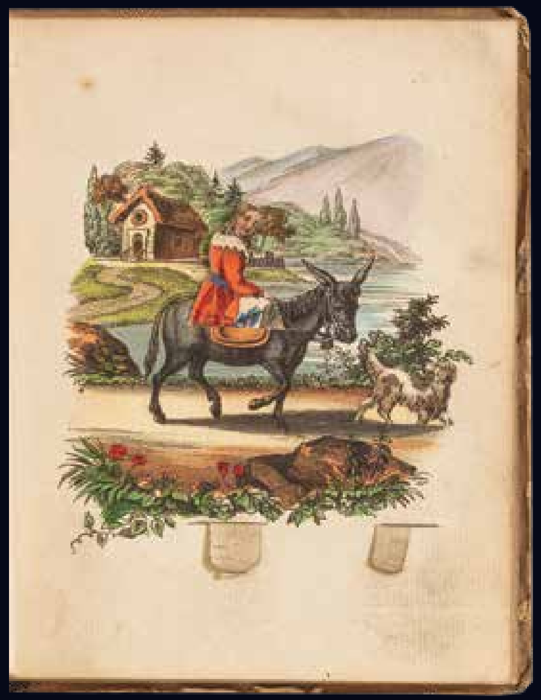
The first issue, printed by Gaspard Doyen. Including a pull-tab mechanism, ‘Le Livre-Joujou’ is considered one of the first true “moveable” books, only preceded by the so-called “Beidermeiers”, and similar, greetings cards of the early 1800s.

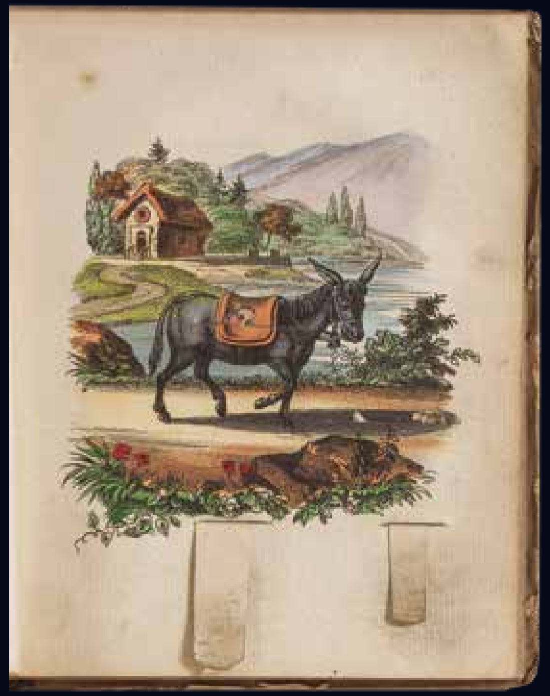
In his own introduction, Brès writes: “In order for this book to amuse you more, I wanted it to offer you some new features in the drawings contained therein”, and explains that he has invented a new mechanism by which scenes from a story progressed and transformed, before our very eyes. The plates are based on those found in earlier “toy-books” by Pintard, ‘Le petit fablier pittoresque ou fables mises en action’ (1817), and Lambert, ‘Le jeu des fables, ou Fables de La ete’ (1819), and tell the story of King Sélimour, who abandons his children, Prince Lindor and Princess Sérine, to go to war, leaving them to the mercy of their evil uncle and magician Grolino. The moveable plates recreate the trials and triumphs of the children.

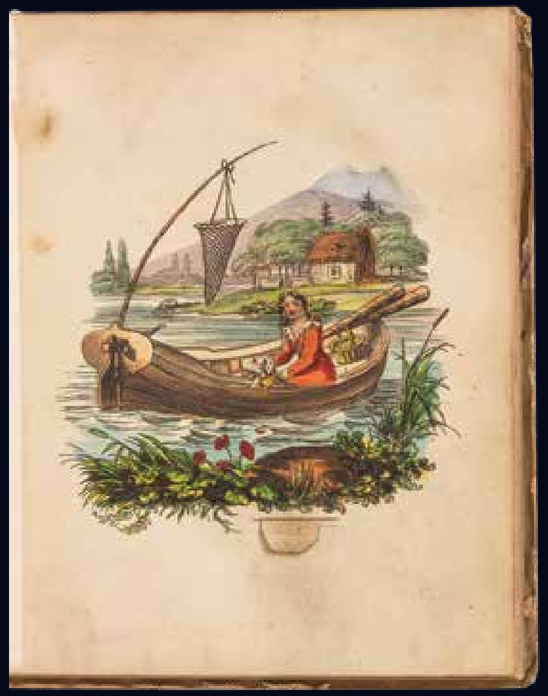
Jean Pierre Brès (1782 - 1832) is credited with inventing “polyoptic pictures”, later referred to as “myrioramas”, which are a series of illustrated cards that can be rearranged to form alternative landscapes. He was originally from Limoges, and studied medicine as a student. He wrote a number of interesting scientific papers, including one on the association of sound and colour, and also Romantic poetry, which is reflected in his ‘Livre-Joujou’, one of many books he created for a juvenile audience.

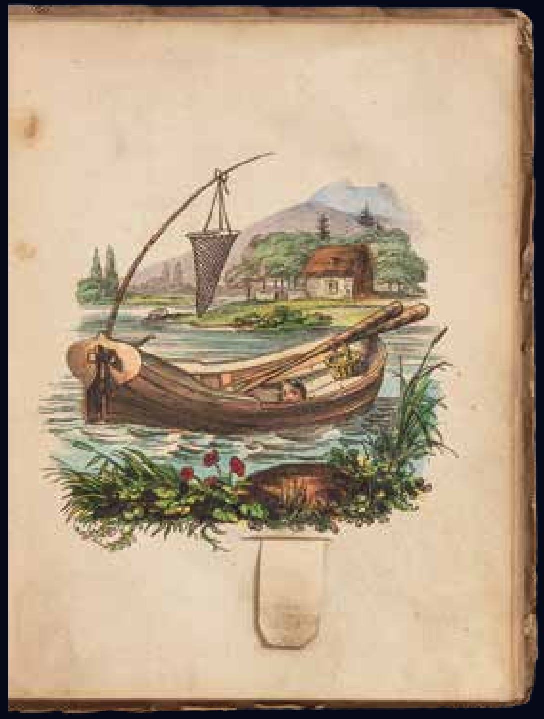
-BRÈS, Jean-Pierre. ‘Le Livre-Joujou’. Paris, Chez Louis Janet, Librairie, Rue Saint-Jacques, No. 59, [1837]. Small quarto (140 by 150mm). Lithographed title-page, additional title-page, and 12 plates with pull-down tabs and moveable parts, with contemporary hand-colour in full; modern morocco backed, marbled paper boards; preserved in modern maroon cloth clamshell box. First edition, second issue, printed by “Imprimerie de Ducessois”.

-TREMADEURE, Mlle. S.U. ‘Le Talisman. Histoire Amusante et Morale,...’ Paris, Mallez Aine, Editeur, [c.1875]. Small octavo (140 by 90mm). Lithographed title-page, additional engraved title-page and eight plates, each with additional flaps, and a moveable figurine slotted into the first plate; original publisher’s scarlet cloth, gilt, all edges gilt; preserved in modern maroon cloth clamshell box.
Rare: each title is exceptionally rare, with only a handful of examples known of each.



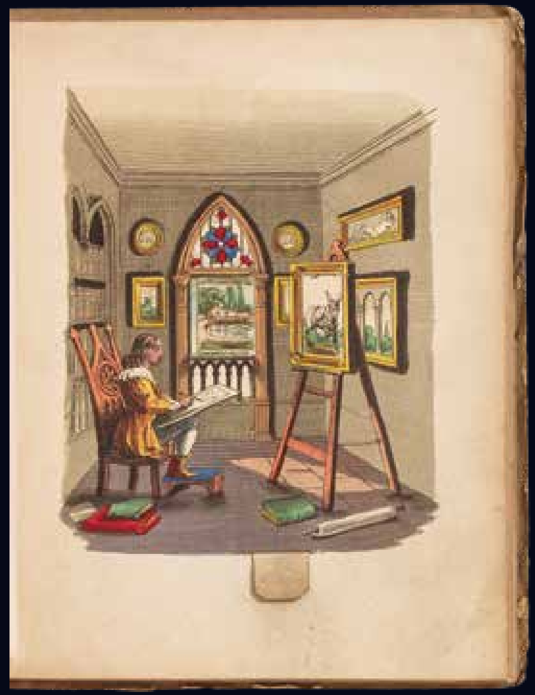


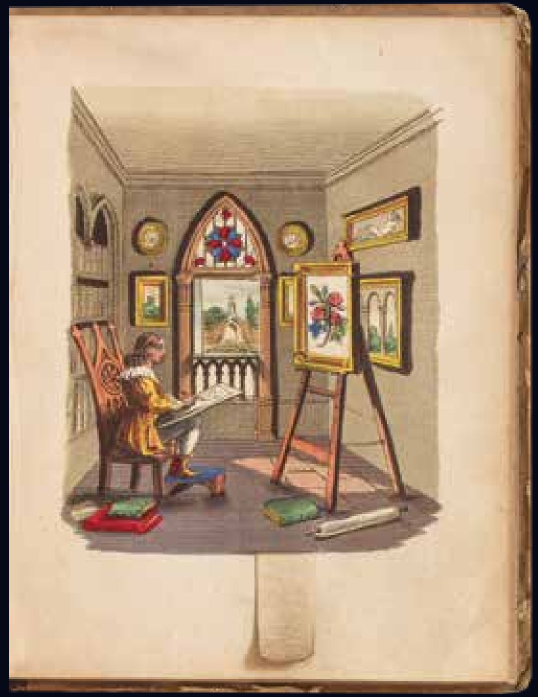


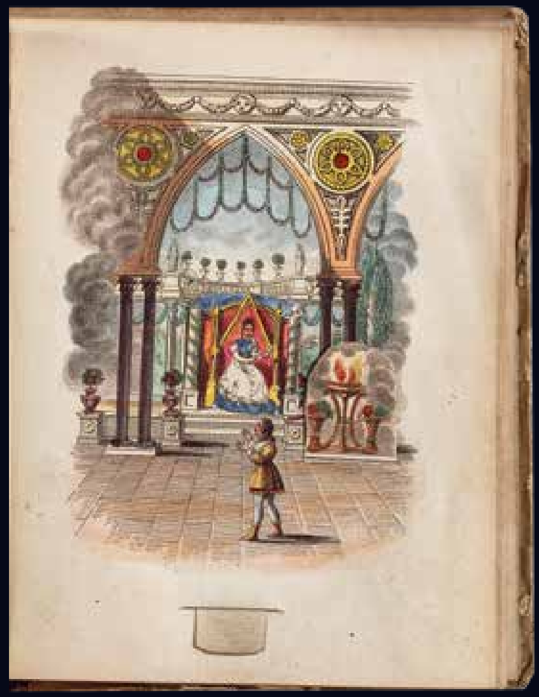


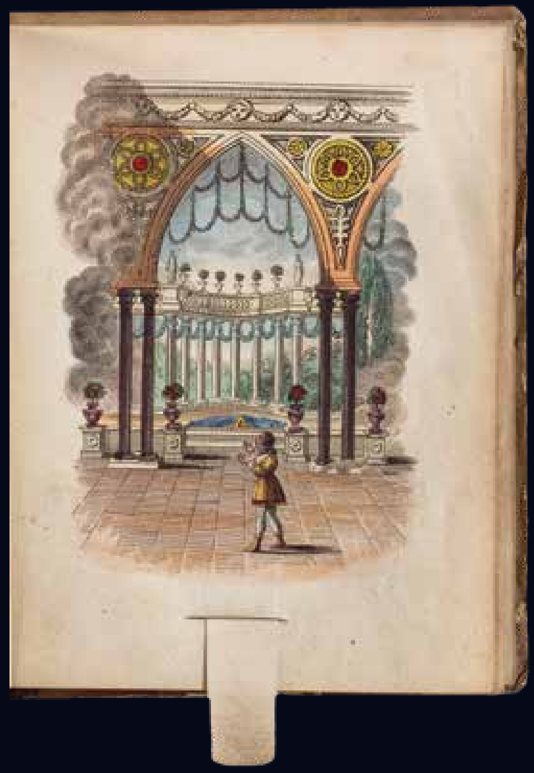
[WITH]: A further significant collection of about 75 books with figurines that can be moved between different "slots" throughout. Commonly referred to as "slotties".

Provenance
The 1831 edition inscribed "Souvenir d'amitie offert par C. Dolmas a C. Westby le 12 juillet /33" on the verso of the front free endpaper; 'Le Talisman' is from the library of Robert Fleury, 1986.









Amongst the first books with individual fold-out theatrical scenes

31 **CHIMANI, Leopold**

Bunte Scenerien aus dem Menschenleben. Ein Bilderbuch ganz neuer Art zum Nutzen und Vergnügen der Jugend bearbeitet.

Publication
Vienna, 1836.

Description
First edition. Quarto (185 by 140mm). Engraved frontispiece pull-up theatrical scene made of four extending panels and a backdrop, with contemporary hand-colour in full, and three further similar scenes; contemporary full tan printed paper boards, light spotting.

References
'Europäische Kinderbücher', 157a; Goedeke VI, 565, 85; Krahé, 'Erscheinungsformen der Spielbilderbücher', 14f; Seebaß 377; Schulz, 'Poetiken des Blätterns', 216; Wegehaupt 409.

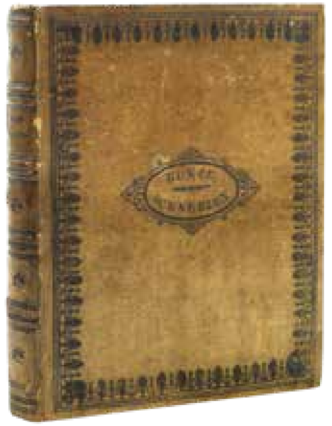
Number of items
1

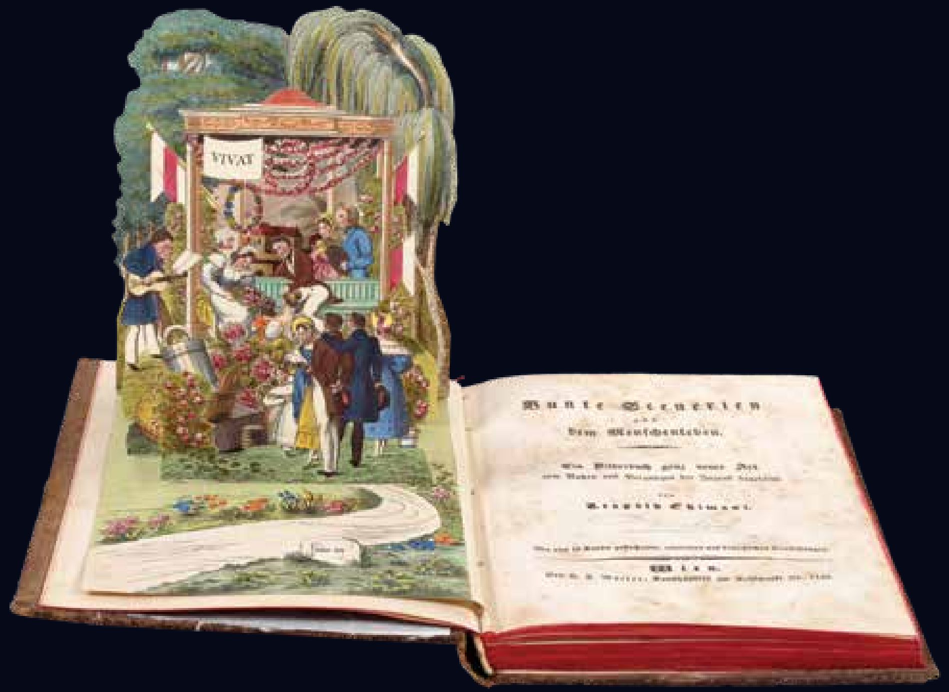
A superb example of a very beautiful book, described by Krahé as "the first book with individual pop-up elements", which include: "Der Geburtstag", "Der Abschied vom Elternhaus", "Die Schlittenfahrt", and "Der Jahrmarkt" ("The Birthday", "The Farewell to the Parents", "Home", "The Sleigh Ride," and "The Fair").

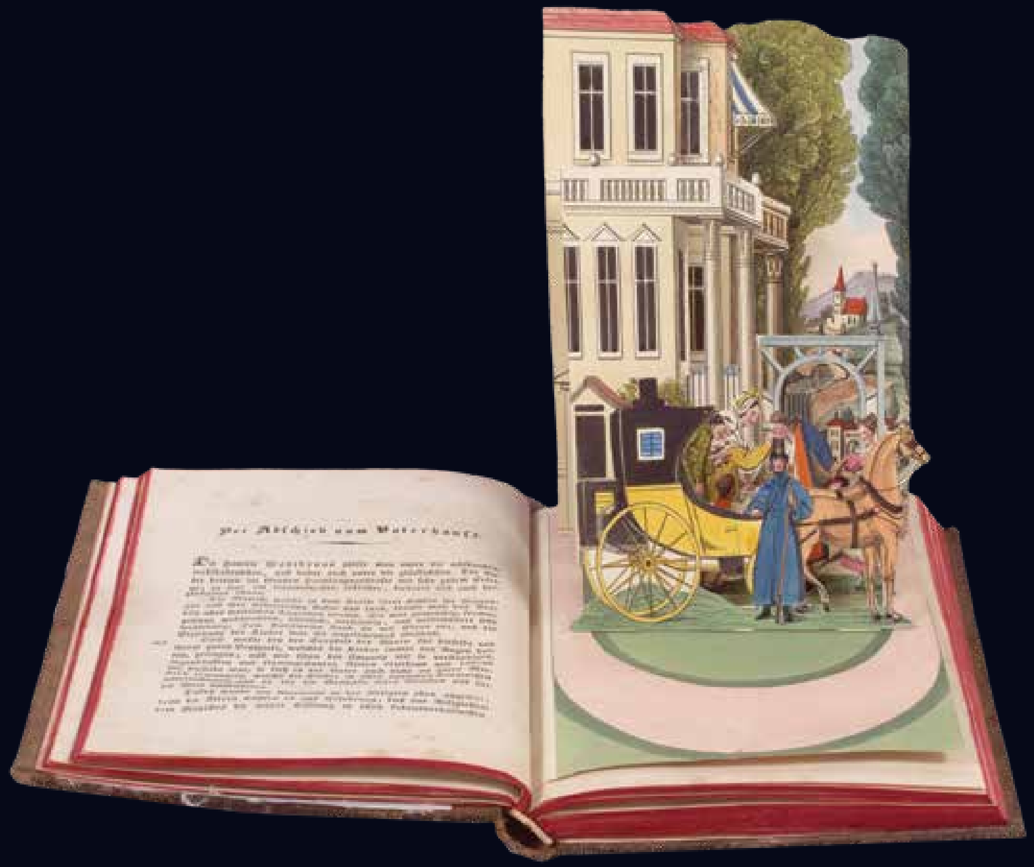
Leopold Chimani's (1774-1844) day job, from 1798, was as director of the secondary and industrial school in Korneuburg, but he was also the author of numerous, and memorable, books for children and young adults, of which this is one of the earliest and most scarce.

Exceptionally rare: only this example known.

Provenance
With the ink library stamp of "Wobeck" on the title-page.







VANITY OF VANITIES

Cleanliness is near to godliness...

32 **GRIMALDI, Stacey; after [William GRIMALDI]; Antony IMBERT; and others**

The Toilet.

Publication
London, Published by the Author, and Sold by W. Sams, Bookseller to H.R.H. The Duke of York, No. 1. St. James's Street, 1821.

Description
First edition. 16mo., (125 by 100mm). Nine engraved plates with moveable flaps, with contemporary hand-colour in full; original printed drab paper boards, rebacked, facsimile frontispiece (not called for) tipped in. With the ownership inscription of Henriette Ellen Hayward, November 22nd 1836, on the inside front cover.

References
Keebaugh, 'Pop-up, Spin, Pull, Fold: Toy Books from the Baldwin Library', 2008.

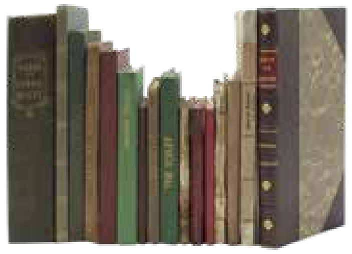
Number of items
16

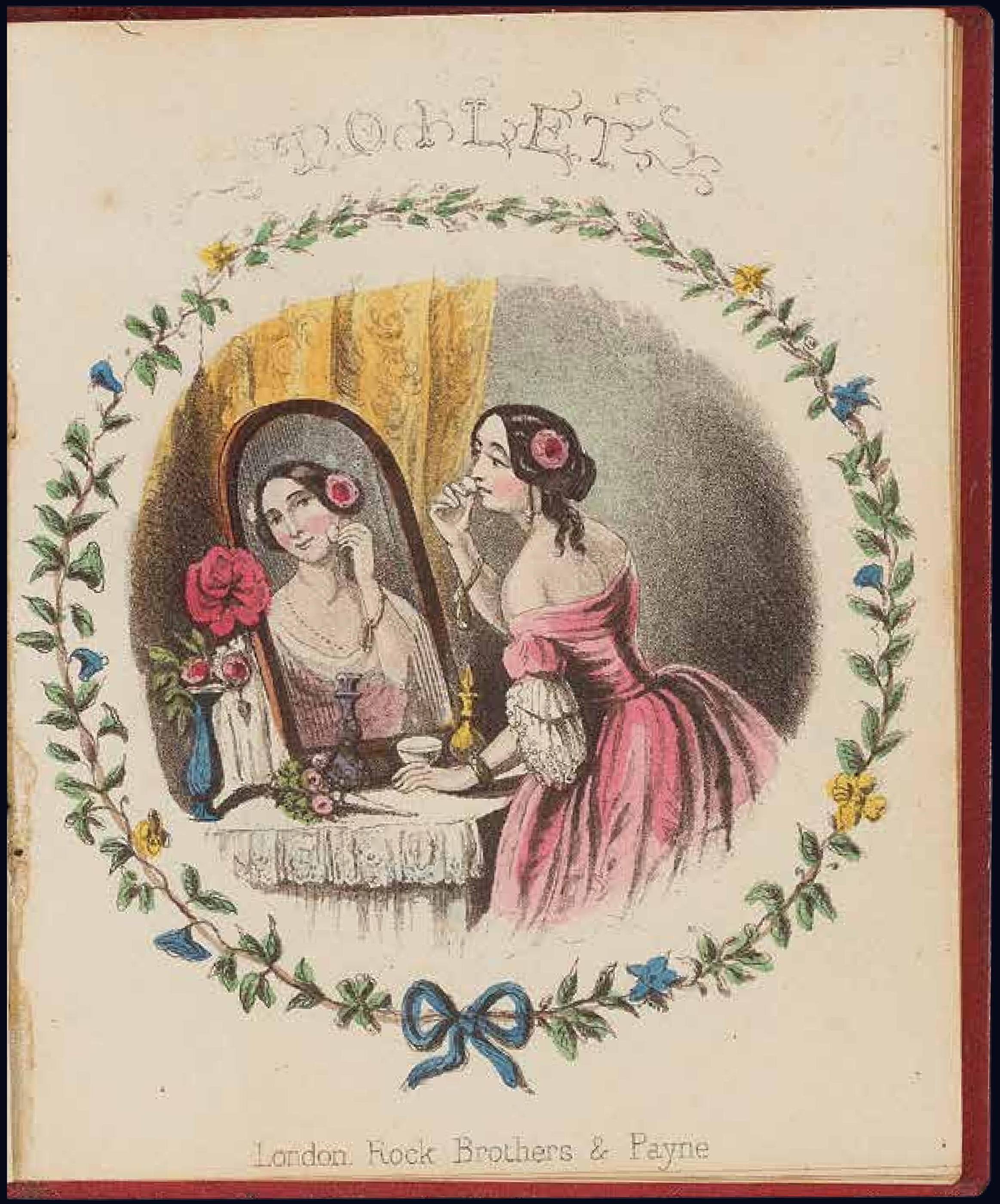
A comprehensive collection of "Toilet" books, for ladies and gentlemen, based on a series of watercolours painted by William Grimaldi (1751–1830), well-known miniature-painter, who took as inspiration objects found on his daughter's dressing table. Ever the opportunist, William's son Stacey, published the drawings with verses of his own, reflecting on the moral repercussions of the implements of attending to one's appearance.

Stacey Grimaldi (1790–1863) in addition to being the author of books on how the elements of beautification should reflect moral probity, had a keen interest in genealogy. A copy of his 'The Genealogy of the Family of Grimaldi of Genoa and of England, shewing their relationship to the Grimaldis, Princes of Monaco' (1834) contains manuscript additions by him, with the note: "The principality of Monaco is now [1834] claimed from the reigning Prince of Monaco by the Marquess Luigi Grimaldi della Pietra, on the ground that it is a male fief, and ought not to have descended to heirs female; and this pedigree has been compiled to show at Genoa and Turin that the Grimaldis of England are the oldest branch, and have prior claims". Grimaldi was, in fact, the "great-grandson of Alexander Grimaldi of Genoa, who quitted that city after its bombardment by Louis XIV in 1684, and whose father of the same name had been doge of Genoa in 1671... Upon the death of his elder brother in 1835 the title of Marquis Grimaldi of Genoa and the claims on the family possessions in Genoa and Monaco became vested in him. For upwards of forty years he practised as a solicitor in Copthall Court in the city of London. He was eminent as a 'record lawyer' and was engaged in several important record trials and peerage cases. In 1824 he was elected a fellow of the Society of Antiquaries. In 1834 he was appointed to deliver lectures on the public records at the Law Institution, and in 1853 an auditor of the Incorporated Law Society. He was a frequent contributor to the 'Gentleman's Magazine' from 1813 to 1861" (DNB).

[WITH]:

-[GRIMALDI, Stacey]. 'The Toilet. Second edition'. London, Published by the Author, and Sold by W. Sams, Bookseller to H.R.H. The Duke of York, No. 1. St. James's Street, 1821. 16mo., (125 by 100mm). Nine engraved plates with moveable flaps (lacking engraved frontispiece and one flap), with contemporary hand-colour in full; original printed drab paper boards, worn. The family example: inscribed on the front cover "William Beaufort Grimaldi", with the engraved armorial bookplate of Stacey Grimaldi, dated 1824 on the inside front cover; a gift inscription to "Gertrude Hector from Winifred ?? Grimaldi, 1916".





-[GRIMALDI, Stacey]. 'The Toilet. Third edition'. London, Published by the Author, and Sold by W. Sams, Bookseller to H.R.H. The Duke of York, No. 1. St. James's Street, and by R. Ackermann, 1821. 16mo., (125 by 100mm). Engraved frontispiece and nine engraved plates with moveable flaps (lacking one), with contemporary hand-colour in full; original printed drab paper boards.

-[GRIMALDI, Stacey]. 'The Toilet. Third edition'. London, Published by the Author, and Sold by R. Ackermann, Strand; Harris and Son, St. Paul's Church Yard; Sherwood, Neely, and Jones, Paternoster Row; and Simpkin and Marshall, Stationers' Court, 1823. 16mo., (125 by 105mm). Engraved frontispiece and nine engraved plates with moveable flaps, with contemporary hand-colour in full; contemporary maroon calf, gilt; preserved in a modern green cloth chemise. Percy Muir's copy, exhibited at the National Book League, 'Children's Books of Yesterday' (1946), item 795.

-[Three further examples]: 16mo., (115 by 90mm). Frontispiece and nine engraved plates with aquatint and contemporary hand-colour; original publisher's morocco, gilt. London: Rock Brothers & Payne, [c1840].

-'The Gentleman's Toilet'. London: Rock Brothers & Payne, [1840]. Frontispiece and nine engraved plates with aquatint and contemporary hand-colour; original publisher's morocco, gilt.

-[GRIMALDI, Stacey]. 'A Suit of Armour for Youth'. London, Published by the Proprietor, 1824. First edition, no imprint on the front wrapper. 12mo., (190 by 120mm). 11 (of 12, lacking frontispiece, supplied in facsimile) engraved plates with moveable flaps; original publisher's printed drab wrappers, corners repaired in facsimile. ?Advance copy, inscribed on the front cover "M. Sidmouth 1823", and then by Lady Sidmouth a pair of brothers in 1827.

-[GRIMALDI, Stacey]. 'A Suit of Armour for Youth'. London, Published by the Proprietor, 1824. 12mo., (180 by 110mm). Frontispiece and 11 further engraved plates with moveable flaps, with contemporary hand-colour; modern half calf, marbled paper boards, original front wrapper bound in. Inscribed "James Wilton, 1837" on the front wrapper.

-[GRIMALDI, Stacey]. 'A Suit of Armour for Youth'. London, Published by the Proprietor, [overslip of "R. Ackermann", c.1840]. 12mo., (185 by 105 mm). Additional engraved title-page, 11 engraved plates with moveable flaps, two further plates, all with contemporary hand-colour in full; original publisher's printed green cloth, gilt. Various inscriptions on the early blanks, dated from 1847.

The late King's Eye-Water

The late King's Eye-Water

-HOWARD, Frank. ‘The Art of Dress; or, Guide to the Toilette: with Directions for Adapting the Various Parts of the Female Costume to the Complexion and Figure; hints on cosmetics, &c. Embellished with engravings from designs by Frank Howard, Esq.’ London, Charles Tilt, 1739. 16mo., (160 by 100mm). Lithographed frontispiece with cutout overlay, and four further plates (of five??), with contemporary hand-colour in full; original publisher’s mauve cloth, gilt, unevenly faded, all edges gilt. Gift inscription on the front free endpaper dated 1852, twentieth century engraved armorial bookplate on the inside front cover.

-[ANONYMOUS]. ‘Indispensable requisites for Dandies of both Sexes. By A Lady, author of the Emblematical Garden, &c. &c.’ Dublin, Printed by J. Jones, 40, South Great George St., [c1820]. Small quarto (130 by 110mm). Pink advertisement slip facing the title-page, nine etched plates with moveable flaps, with contemporary hand-colour in part; original printed pink paper boards, rebacked; preserved in a modern green cloth chemise. Percy Muir’s copy, exhibited at the National Book League, ‘Children’s Books of Yesterday’ (1946), item 795.

-[IMBERT, Anthony]. ‘The American Toilet... 2.d Edition ~ Copy-Right Secured’. New York, Printed and Published at Imbert’s Lithographic Office, No 79 Murray St., [1827]. Small quarto (130 by 100mm). Lithographed title-page and 19 further plates with moveable flaps; original publisher’s printed blue paper over boards, very worn. Near contemporary gift inscription on the inside front cover. Preserved in a modern maroon cloth clamshell case. Imbert (c.1794-1834) opened the first lithographic printing works in New York in 1825.

-WALKER, Mrs. A. ‘Female Beauty as Preserved and Improved by Regimen, Cleanliness and Dress,...’. London, Thomas Hurst, 65 St. Paul’s Church-Yard, 1837. Octavo (190 by 150mm). 12 lithographed plates, ten with cut-out overlays, all with contemporary hand-colour, one uncoloured plate; original publisher’s green morocco, gilt, all edges gilt, shaken. With the modern bookplate of Hardy Ames on the inside front cover

-[GASCOIGNE, Caroline Leigh Smith; after Stacey GRIMALDI]. ‘The Ladies Hand-Book’. [London, Privately Printed, 1846]. Octavo (195 by 125mm). Colour and gold printed title-page, nine original watercolour drawings on paper with moveable flaps, lace embossed colour printed borders, one leaf of manuscript verse; original blue cloth, gilt. One of only two examples known.

Superfine Lace Veil looped up with Violets a la Corinth

Superfine Lace Veil looped up with Violets a la Corinth
MODESTY

Shunga - Images of Spring

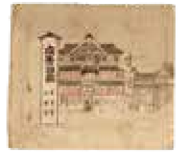
33 **RYUSUITEI, Tanekiyo, otherwise known as “Insuitei”; after [?Harukawa GOSHICHI]**

Shunjō Asakusa meisho (Spring Love Asakusa Famous Spot) chū no maki (Volume II).

Publication
[Edo], [c.1830-1844].

Description
Octavo (220 by 150mm). One double-page and folding woodblock, printed in colours, in six panels with two pull-up and down tabs with multiple moveable parts, 13 further full-page prints, all pages with decorative borders; original publisher’s decorative woodblock wrappers, stabbed and sewn as issued.

Number of items
2

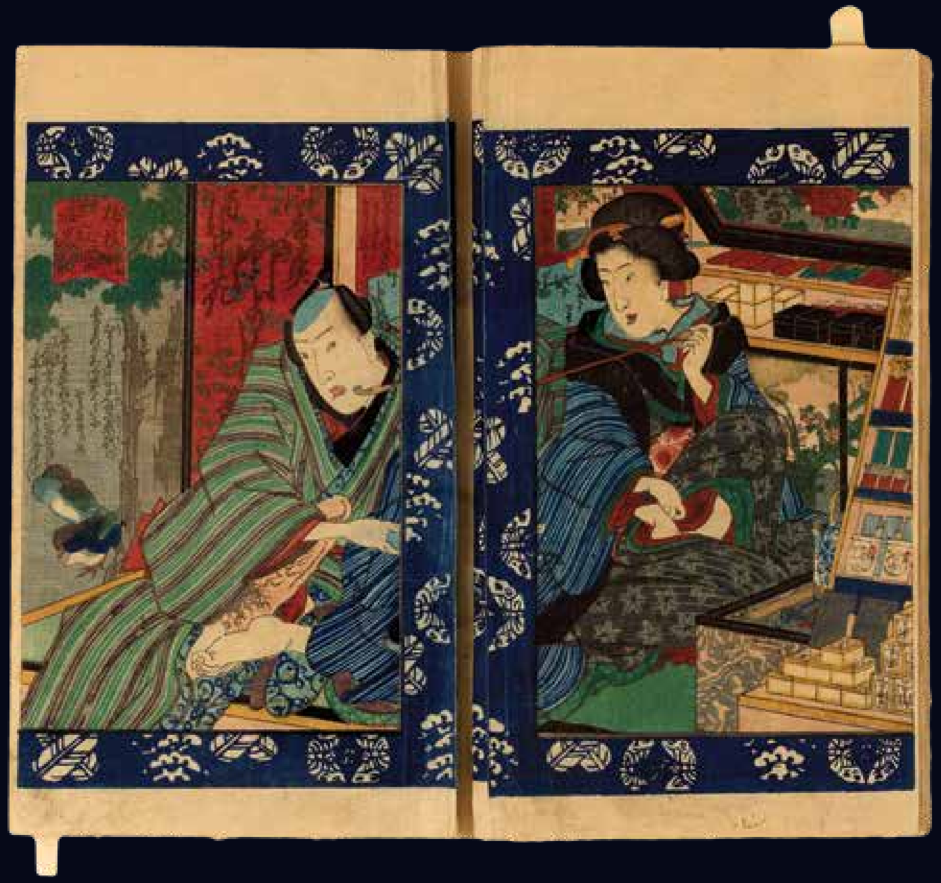


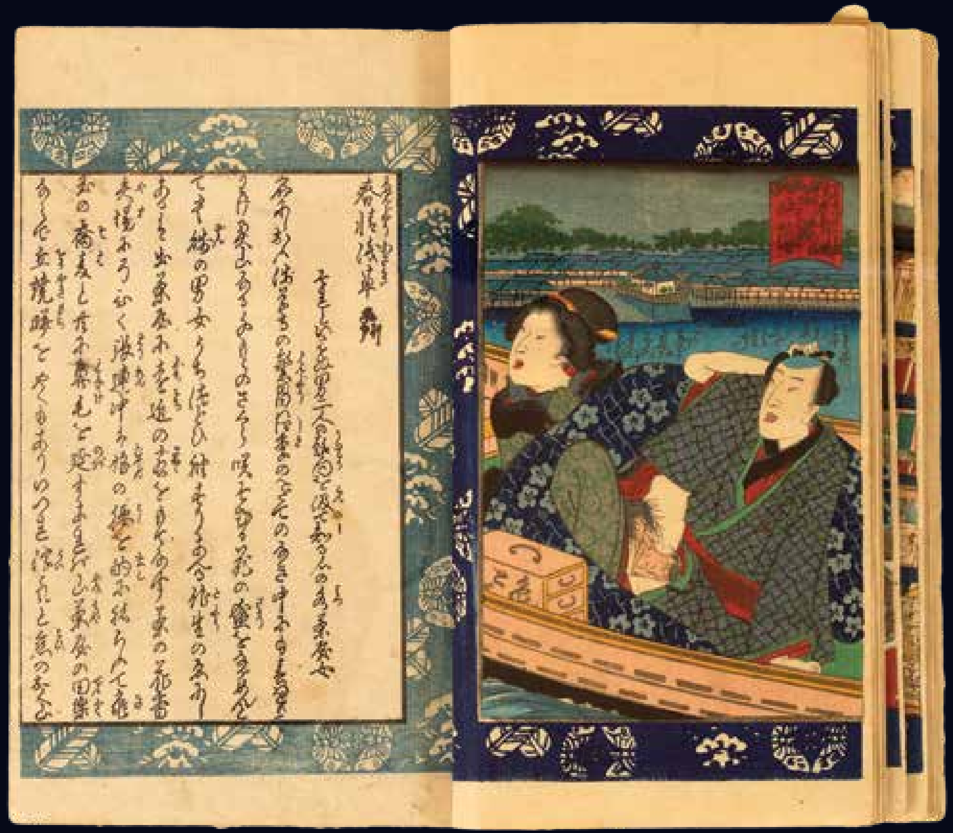
Apparently the second volume of three, possibly titled ‘Ten-en kigu’ (three volumes). Only recorded in one other example, also volume II only, and without moveable parts, at the BnF.

While the artist of these erotic ukiyo-e (浮世絵) [“picture[s] of the floating world”] is unknown, the author of the licentious story is Tanekiyo Ryusuitei (1823-1907). He was a prolific author of sexual adventures during the Edo period, using the pseudonym “Insuitei” (淫水亭), in which his characters engage in energetic sex against a famous backdrop. In this case, the antics occur in the Asakusa area of Tokyo, Japan, most famous for its Senso-ji buddhist temple, but also “an unfailing source of entertainments and novel delights throughout the nineteenth century. “”Perpetual Christmas reigns here”, writes one American visitor to this Japanese Vanity Fair in 1871, who later comments, “Every one in Japan has heard of Asakusa”. An intrepid Yorkshirewoman, following on his footsteps in 1878, introduces her disapproving catalog of the Okuyama’s bizarre delights with the concession: “No English fair in the palmiest days of fairs ever presented such an array of attractions”. It was not until the latter Meiji period, however, that Asakusa acquired its undisputed pre-eminence as a center for popular entertainments of every description” (Markus).

“Coming from a world where nudity was not necessarily perceived as erotic because of communal bath-houses, most shunga depict fully- or partially-clothed sex. This allows the print-makers to produce rich, colourful textures, and the artist to load the apparel with symbolism and help the reader identify various stock characters, such as courtesans, by their dress. Since shunga tend to depict a series of sexual tableaux, rather than a continuous narrative, each double-page scene is self-contained with the story printed as part of the background, and various symbolic props used as narrative devices. The genitalia are usually exaggerated and distorted, with the positions awkward or unrealistic, if not impossible, satisfying both a requirement for the sexually explicit and artistic composition.

“The demand for shunga meant that most ukiyo-e (浮世絵) [“picture[s] of the floating world”], artists -- including the highly talented -- were drawn to the genre as the commissions that could be generated were far greater than for standard work. Interestingly, although there is little evidence that producing shunga damaged an artist’s standing, few signed their work” (Wilson). However, these seem to derive from those of Harukawa Goshichi (1776-1831), otherwise known as Horaisanjin Kiyu, and Kamesuke, was a writer from Edo (now Tokyo) who lived in Kyoto and is known for a number of erotic prints and actors’ portraits, including ‘Ten-en kigu’ (three volumes) and ‘Kuchi Hatcho’ (middle-sized work).

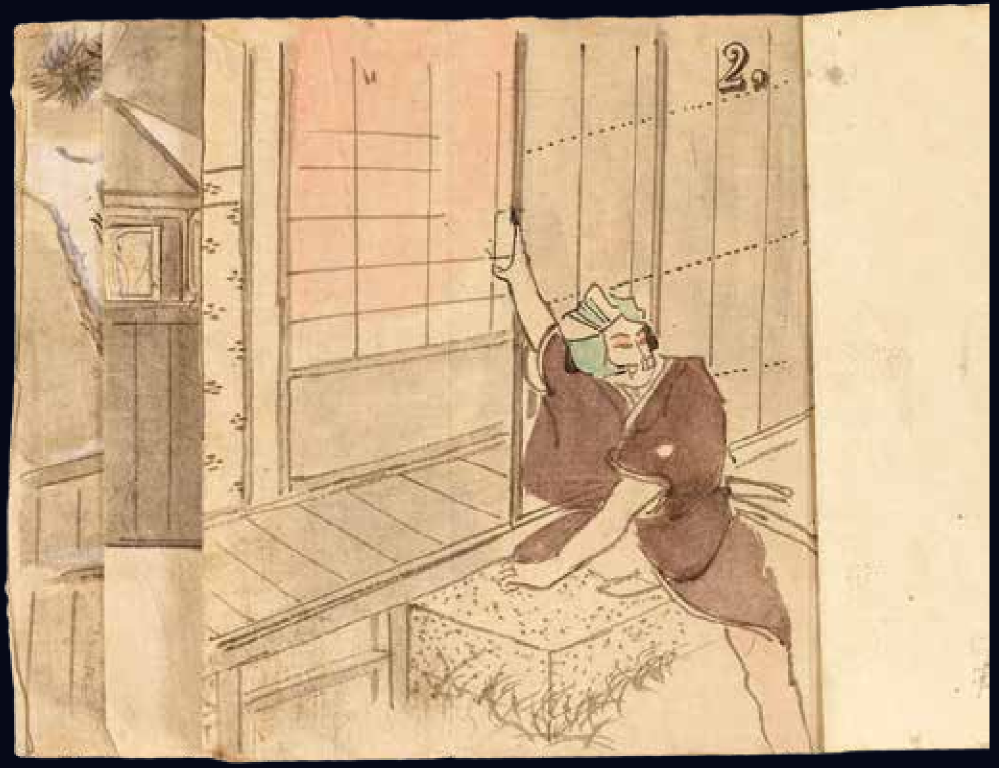


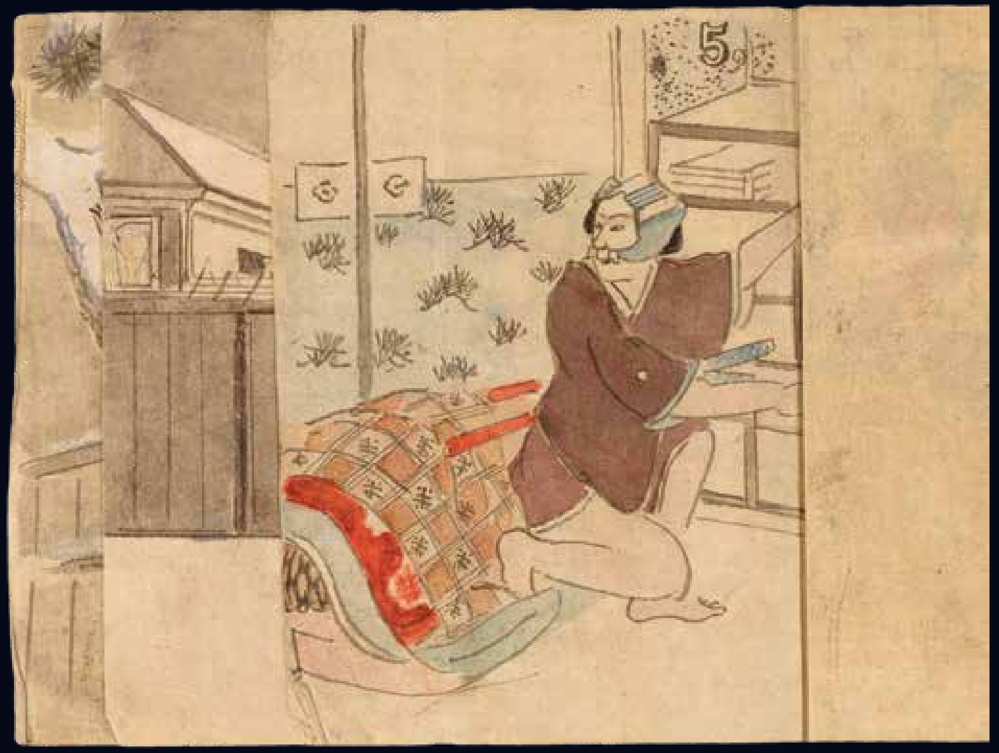


[WITH]:

- [ANONYMOUS, c.1900]. Small quarto (135 by 150mm). Eight scenes with Arabic numerals, with transformational flaps, original folding pen and ink and watercolour wash, stabbed and sewn as issued. A violent story set in winter, in which the perpetrator gets his just deserts.

Markus, ‘The Carnival of Edo: Misemono Spectacles from Contemporary Accounts’, 1985; Wilson ‘Conjugal Eddies in the Floating World’, 2012.





Hanswurst-case scenario

34 **LAMPART; and Eduard ILLE**

Lampart's Lebendige Bilderbuch mit beweglichen figuren zur Belustigung fur Kinder. Acht Blatter nach Originalzeichnungen und mit Originaltert.

Publication
Ausburg, Verlag der Buchhandlung von Lampart & Comp., 1862.

Description
First edition. Folio (310 by 230mm). Eight colour-printed lithographed plates, each with pull-down tabs and multiple moveable parts; original publisher's pictorial paper boards, stabbed and sewn, spine renewed and other minor repairs to extremities.

Number of items
1

The Temperley Collection includes a significant number of works that are associated with the Punch and Judy tradition, which has its origins in the Restoration Period, the stock characters imported from "Commedia dell'Arte", to provide some much-needed comedic relief for English audiences after the fun-starved years of the Puritan interregnum. Initially presented as a marionette show in London's Covent Garden, Punch and Judy glove puppets became more prominent in the eighteenth century, thanks to their durability and convenience, preferable for the travelling showmen who were beginning to take the shows on tours of the country.

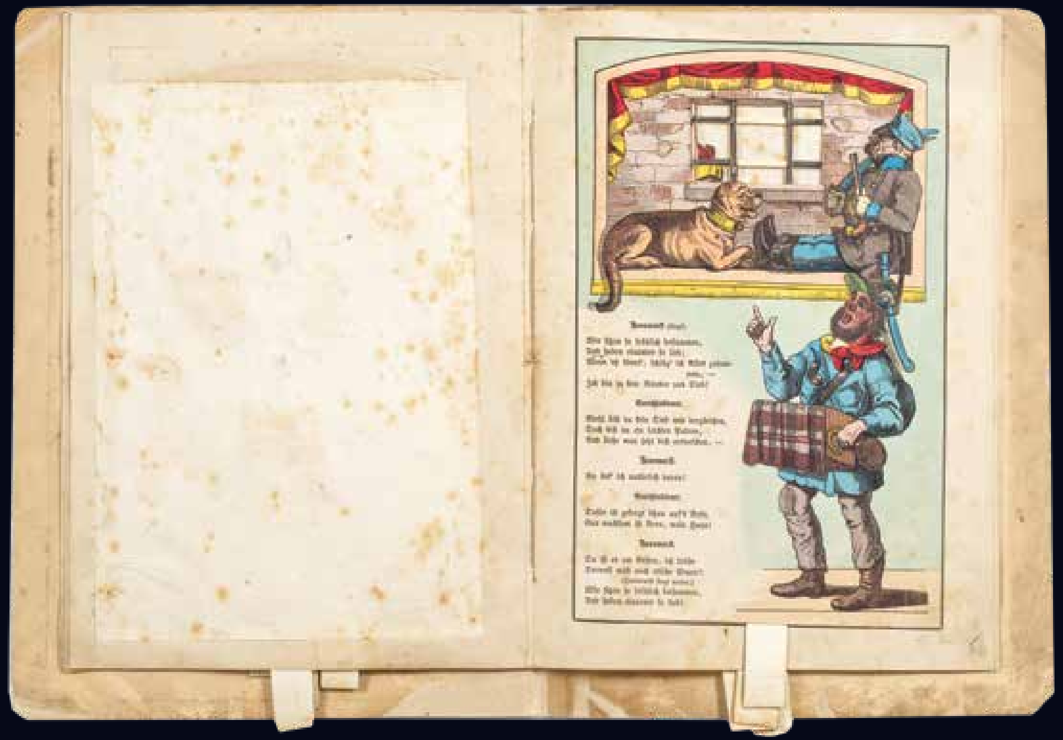
It was during the Victorian era that Punch and Judy became predominantly a children's form of entertainment, with characters such as the Devil and Pretty Polly, Punch's mistresses, excluded from the action. Punch and Judy soon became cultural icons, with strong associations with Victorian entertainment: the red and white striped puppet-booth was a ubiquitous feature at the British seaside, and a popular satirical magazine established in 1841 took Punch as both its name and mascot.

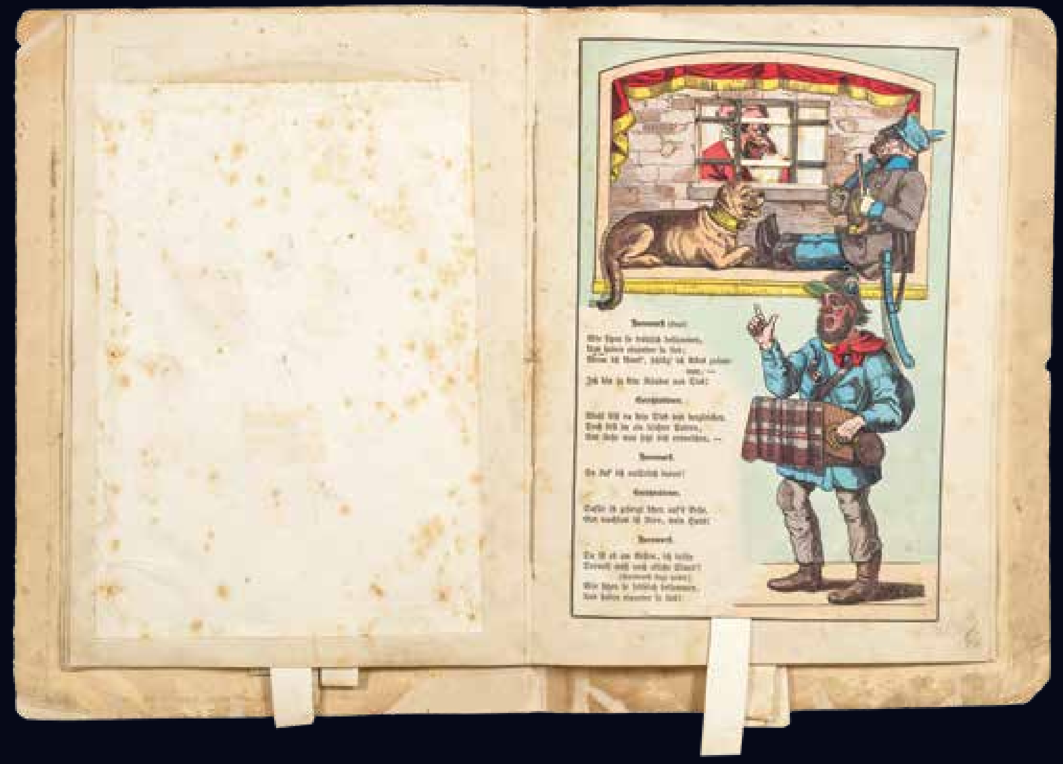
Many such puppet shows developed in other European countries, including the Kasperltheate in Germany, Austria and Switzerland. Kasper and his wife Grete are the stars of this continental variant, accompanied by a cast of other characters, including the German stock character Hanswurst, who dates back to sixteenth-century comedy. In 1862, Augsburg publishers Lampart & Comp. published a children's book illustrated by Eduard Ille, which is recognised as the first German moveable book. Ille's drawings of the puppets, which were engraved by H. Rühling, come alive as the paper tabs are pulled. The work predates the books of Meggendorfer by several years, making this first edition an important landmark in the history of interactive books.

Rare: only two other examples known, one at Princeton, and one the University of Frankfurt.

Provenance
From the distinguished library of John Landwehr, with his book label.

Das lebendige Bilderbuch
mit beweglichen Figuren.
Zur Belustigung
für
Kinder
Verlag von Lampart & Comp. in Augsburg.





Packing a Punch

35 **KING, Ronald; and Roy FISHER**

The Left-handed Punch.

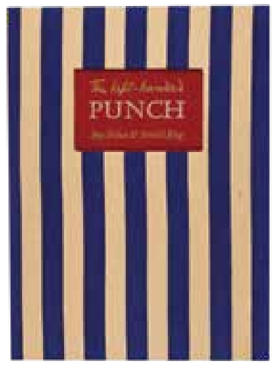
Publication
Guildford, Circle Press, 1986.

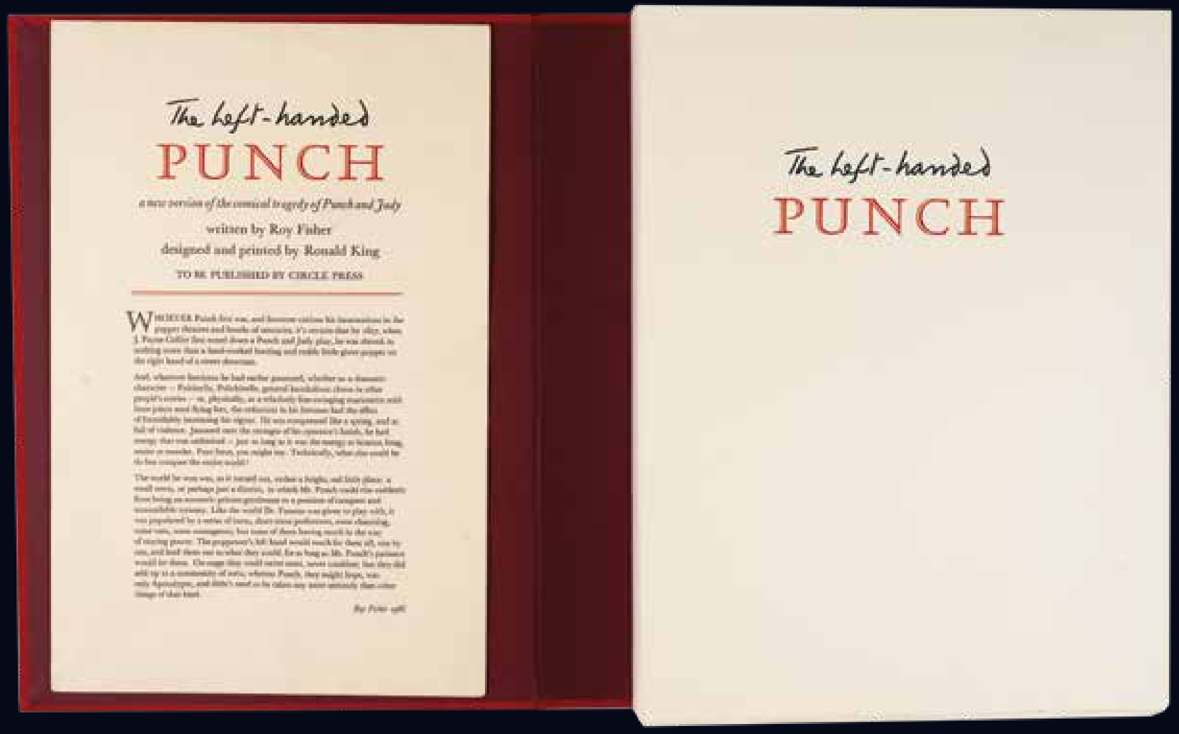
Description
Folio (370 by 285mm). 12 moveable puppet designs, and illustrated throughout with photo-collage vignettes and other materials; loose in original publisher's red cloth portfolio, and blue and white striped tent, I mean slipcase.

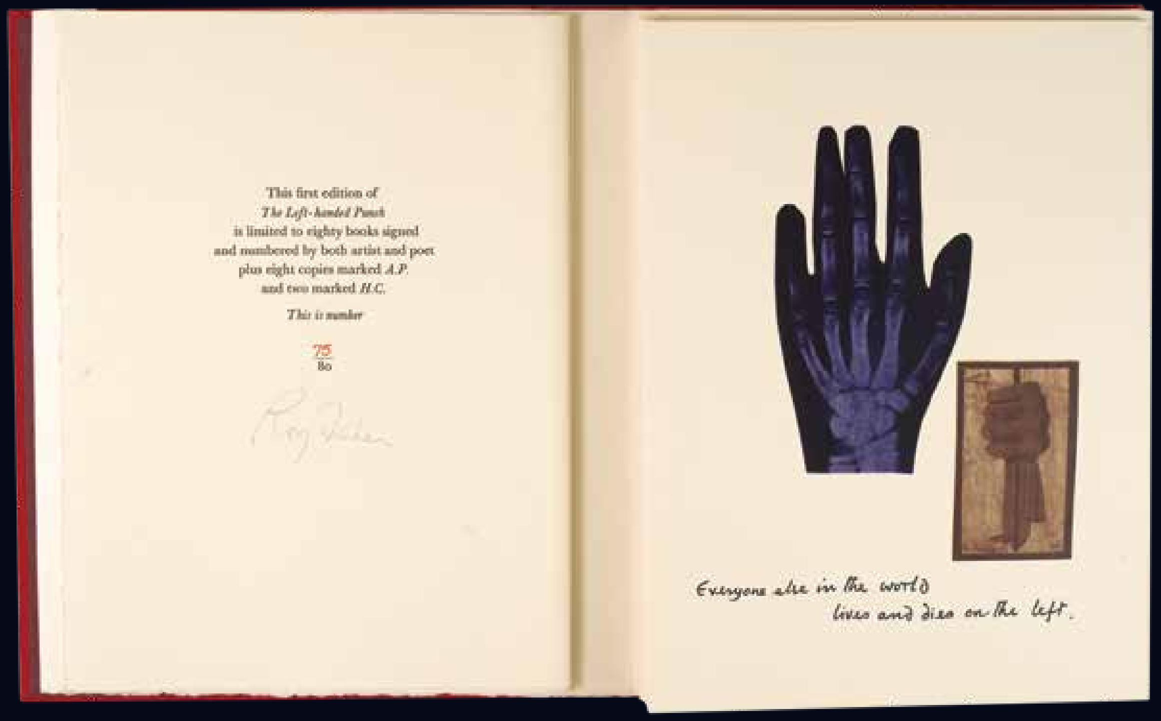
Number of items
1

A collaboration by poet Roy Fisher and publisher Ronald King took its theme from the Punch and Judy show. According to the introduction, the idea for 'The Left-handed Punch, a new version of the comical tragedy of Punch and Judy' came into being when Fisher sent King a Punch and Judy story published by Routledge in 1860. Fisher rewrote the text as a play, retaining long excerpts from the original, and King designed the book to include an array of photo-collage illustrations. There are also 12 moving figurines housed in a pocket.

Limited edition, number 75 of 80 examples signed by artist and poet, "plus eight copies marked A..P. and two marked H.C.", with publisher's prospectus.




The left-handed
PUNCH
a new version of the comical tragedy of Punch and Judy
written by Roy Fisher
designed and printed by Ronald King
TO BE PUBLISHED BY CIRCLE PRESS


This first edition of
The Left-handed Punch
is limited to eighty books signed
and numbered by both artist and poet
plus eight copies marked *A.P.*
and two marked *H.C.*

This is number

75
80

THE DEANS
OF MEAN

Original manuscripts for "Dame Wonder's Transformations": all that are recorded

36 **DEAN & MUNDAY; and [Robert EDGAR] as "Uncle Buncle"**

An Exceptional Collection of Original Manuscripts of "Dame Wonder's Transformations".

Publication
[London, Dean & Munday, Threadneedle Street, c.1840-1842].

Description
Six original manuscript works (250 by 145mm), each with six leaves of original drawings, pen and ink, and occasional colour-wash, five with cut-out windows where faces on the final leaves peek through, manuscript captions, stabbed and sewn; preserved in modern blue cloth clamshell case.

References
Welsh, 'Some Notes on the History of Books for Children', in 'The Newbery House Magazine', 1891; Haining, 'Moveable Books, An Illustrated History', 1979; Vintage Pop-up Books, 'Dean & Son Publishers - A Short History', Movable Book Society Newsletter, 2013.

Number of items
6

These six manuscripts for a selection of titles from the extremely popular "Dame Wonder's Transformation Series" are from the library of celebrated illustrator, Maurice Sendak, and seem to represent all that are known to survive of one of the earliest publications of the Dean empire.

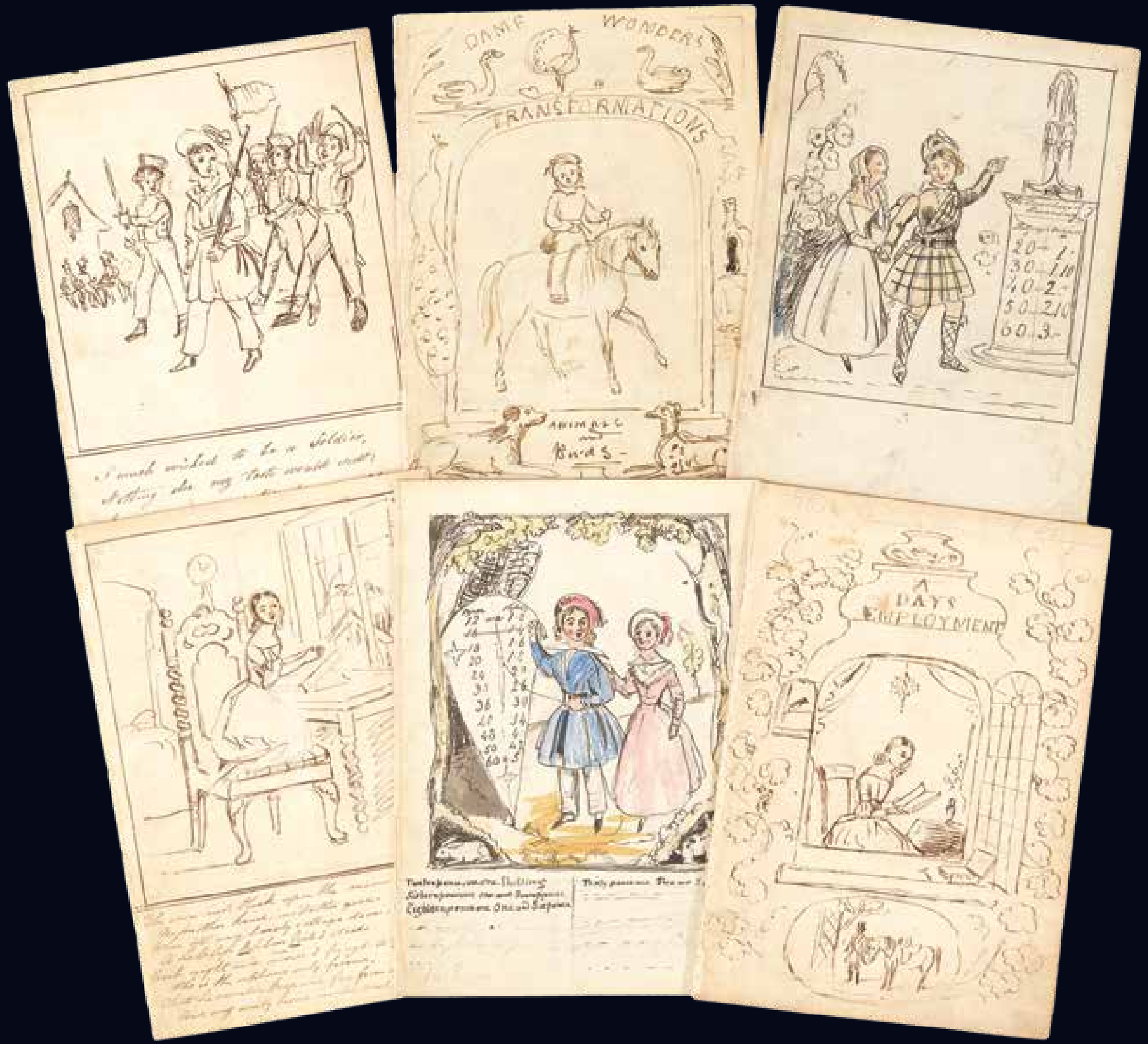
From 1810 to 1840, Dean & Munday published a wide range of material, including portraits, prints, and polemics, as well as books. Many of these were aimed at children, from the works of William Francis Sullivan, "Teacher of Elocution and Belles Lettres", to national histories "adapted for youth, schools, and families". The firm's most extraordinary offering, however, was certainly its moveable books. From the 1840s, one of their most ingenious and novel formats was the mechanical book 'Dame Wonder's Transformations', one of a series of titles in "Dean & Munday's Original Toy Books by Uncle Buncle", otherwise known as Robert Edgar, one of Dean's most accomplished illustrators.

In these "transformations", a complete image, including that of a girl, is printed on the last page of the book. Every previous and successive page presents an alternative scene, and outfit for the girl, with an oval window cut out to show the girl's face from the last page, thus transforming her, and the story, as the reader turns each page.

During the first half of the nineteenth century, Thomas Dean (1783-1856) and Thomas Munday (1780-1849) established "a virtual monopoly on all forms of moveable books" (Haining). The two had met as apprentices at the printing offices of William Bailey who, at the turn of the nineteenth century, had published an alphabet book for children regarded as one of the first "toy books" produced in Britain. Whether true love, or a cunning attempt to climb the career ladder, the two apprentices married their master's daughters, Mary Ann and Anna Maria.

Upon William's death in 1794, his wife Susan took over the firm, publishing a number of romantic chapbooks under her own imprint. In turn, Susan left the company, then located at 35 Threadneedle Street, to her two daughters, Mrs Dean and Mrs Munday. Although Susan's will stipulated the firm was "for their own sole use and benefit absolutely not to be subject of countrol of any present or future husbands", the two Thomases were soon to be found at the helm. This may be down to the large number of children borne by each woman, which once led their harried nurse to identify them collectively as "Dean and Munday's children!" when asked by one astonished observer.

The firm of Dean & Munday persisted for three decades, until it was dissolved in 1840, probably as a result of a copyright dispute that turned into a lengthy legal battle. The imprint of "Dean & Munday" continued to be used until 1842, however, and the following year Thomas Dean Jr., who had been apprenticed to his father and uncle along with



his cousin, Thomas (!) Munday Jr., reestablished the company as Thomas Dean & Co, and then as Thomas Dean & Son (or simply Dean & Son) from 1847, now located at 11 Ludgate Hill.

The original manuscripts:

-[EDGAR, Robert]. 'A Day's Employment'. Front cover and six leaves (250 x 145mm) of original drawings, pen and ink and occasional colour wash, facial cut-outs, manuscript captions, back cover blank, stabbed and sewn.

-[EDGAR, Robert]. 'I much wished to be a Soldier...' (first line of first caption). Six leaves (250 by 145mm) of original drawings, pen and ink, facial cut-outs, manuscript captions, stabbed and sewn.

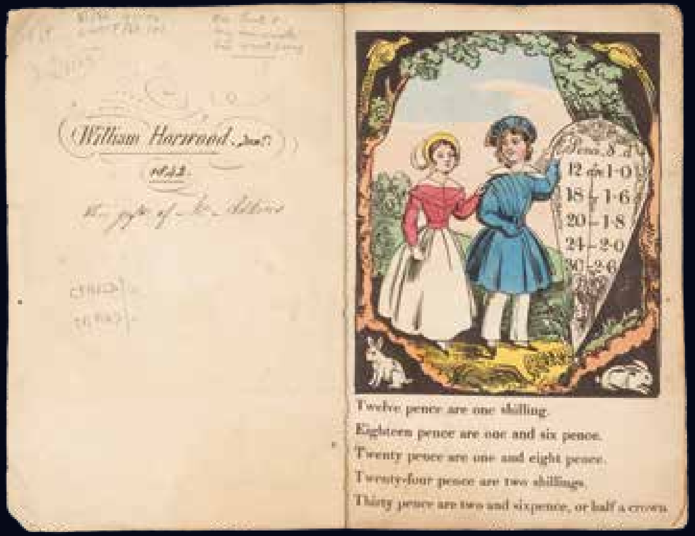
-[EDGAR, Robert]. 'Dame Wonder Transformations Animals and Birds'. Front cover and six leaves (250 by 145mm) of original drawings, pen and ink, pencil, and occasional colour wash, facial cut-outs, manuscript captions, back cover blank, stabbed and sewn.

-[EDGAR, Robert]. 'The Fountain of Learning' (first illustration). Six leaves (250 by 145mm) of original drawings, pen and ink, stabbed and sewn.

-[EDGAR, Robert]. 'The snow laid thick upon the moor' (first line of first caption). Six leaves (250 by 145mm) of original drawings, pen and ink, pencil, facial cut-outs, manuscript captions, stabbed and sewn.

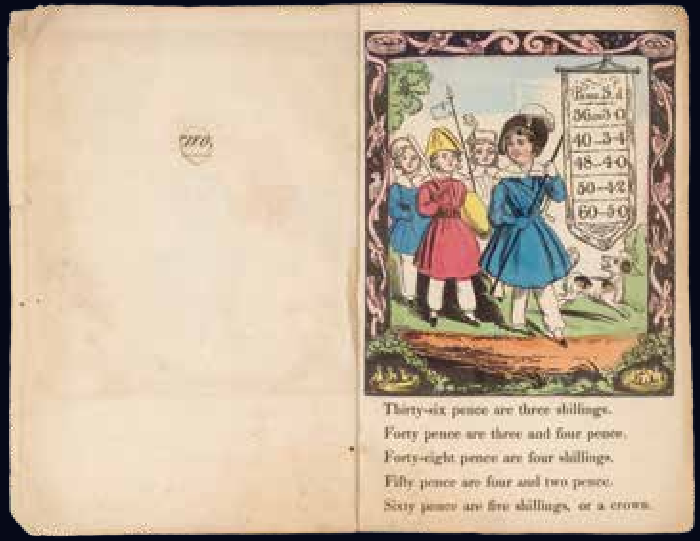
-[EDGAR, Robert]. ['Dame Wonder's Transformations of the Pence Tables']. Front cover and six leaves (250 by 145mm) of original drawings, pen and ink, pencil, and colour wash, facial cut-outs, manuscript captions, back cover blank, stabbed and sewn.

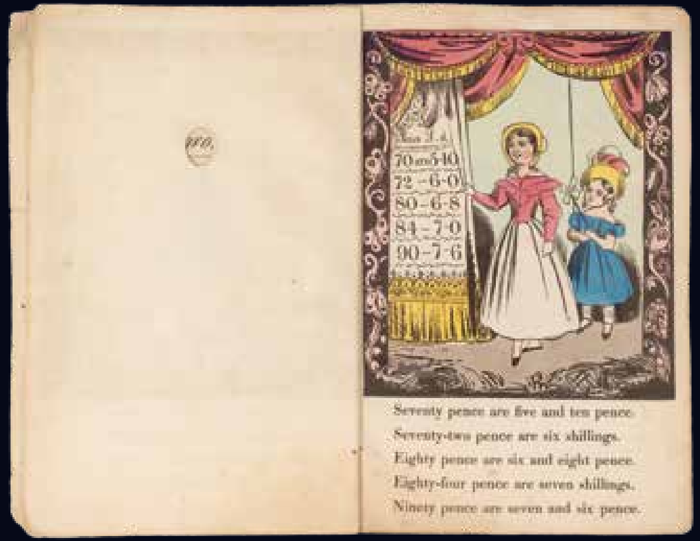
Related printed works:
- [EDGAR, Robert]. 'Dame Wonder's Transformations of the Pence Tables'. London, Dean & Munday, Threadneedle Str.t, [c.1840]. Quarto bound in 6s, (200 by 140mm). Six lithographed plates with facial cut-outs, captioned beneath, with contemporary hand-colour in full; original publisher's pictorial pale blue paper wrappers, rebacked; preserved in pale blue cloth chemise. "William Horwood, Jn.r, 1842, the gift of Mr. Adkins".


William Horwood, Jun.r

1842

Twelve pence are one shilling.
Eighteen pence are one and six pence.
Twenty pence are one and eight pence.
Twenty-four pence are two shillings.
Thirty pence are two and sixpence, or half a crown.


Thirty-six pence are three shillings.
Forty pence are three and four pence.
Forty-eight pence are four shillings.
Fifty pence are four and two pence.
Sixty pence are five shillings, or a crown.


Seventy pence are five and ten pence.
Seventy-two pence are six shillings.
Eighty pence are six and eight pence.
Eighty-four pence are seven shillings.
Ninety pence are seven and six pence.

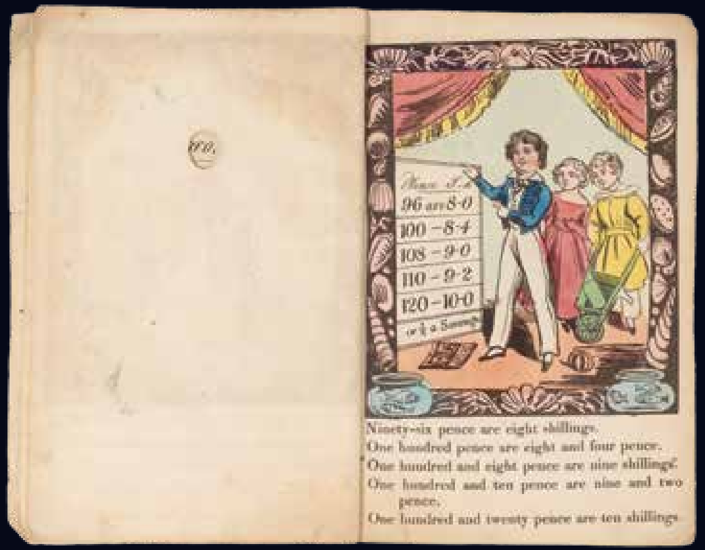
-[EDGAR, Robert]. 'Dame Wonder's Transformations of the Pence Tables'. London, Dean & Munday, Threadneedle Str.t, [c.1840]. Quarto bound in 6s (200 by 140mm). Six lithographed plates with facial cut-outs, captioned beneath, with contemporary hand-colour in full; original publisher's pictorial yellow paper wrappers, spine strengthened. "Maria Agnes from Aunt Hanna. 1842".

-[EDGAR, Robert]. 'Dame Wonder's Transformations. Mary Goodchild'. London, Dean & Munday, Threadneedle Str.t, [c.1840]. Quarto bound in 6s (200 x 140mm). Six lithographed plates with facial cut-outs, captioned beneath, with contemporary hand-colour in full; original publisher's pictorial green paper wrappers, rebacked. "Miss Maria S. Evans".

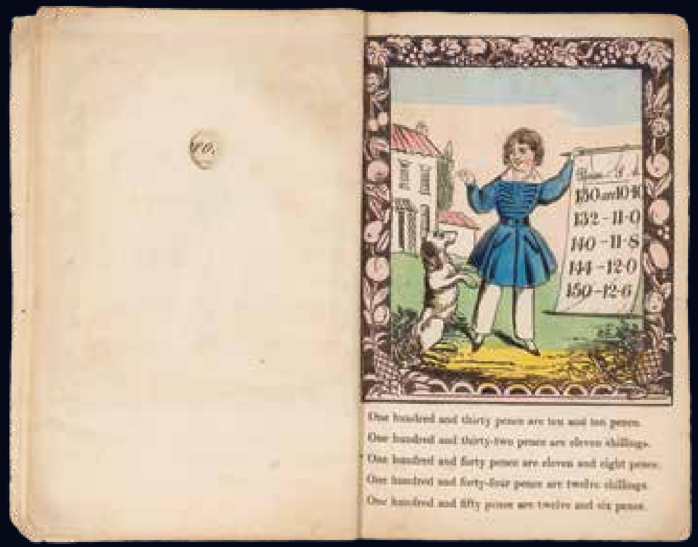
-[EDGAR, Robert]. 'Dame Wonder's Transformations. The Orphan Girl'. London, Dean & Munday, Threadneedle Str. [c.1840]. Quarto bound in 6s (200 x 140mm). Six lithographed plates with facial cut-outs, captioned beneath, with contemporary hand-colour in full; original publisher's pictorial green paper wrappers, edges a little frayed. "C.A. Baily with Cousin Mary's love & a kiss"; library label of Megan & Michael Dawson.

-[EDGAR, Robert]. 'Dame Wonder's Transformations. The Orphan Girl'. Cincinnati, Egger's & Co., Publishers, [c.1850s]. Quarto bound in 6s (195 by 130mm). Six leaves lithographed plates without facial cut-outs, captioned beneath, with contemporary hand-colour in full; original publisher's decorative maroon and gilt paper wrappers, a bit worn. Library label of Marjorie Moon.

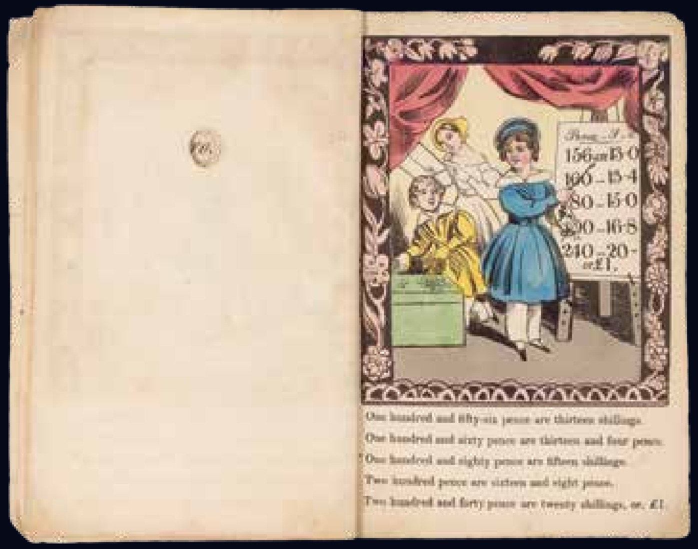
Provenance
1. From the library of Maurice Sendak (1928-1912);
2. With Justin G. Schiller, his catalogue 50, 'Five Centuries of Childhood', item 91.



Ninety-six pence are eight shillings.
One hundred pence are eight and four pence.
One hundred and eight pence are nine shillings.
One hundred and ten pence are nine and two pence.
One hundred and twenty pence are ten shillings.



One hundred and thirty pence are ten and ten pence.
One hundred and thirty-two pence are eleven shillings.
One hundred and forty pence are eleven and eight pence.
One hundred and forty-four pence are twelve shillings.
One hundred and fifty pence are twelve and six pence.



One hundred and fifty-six pence are thirteen shillings.
One hundred and sixty pence are thirteen and four pence.
One hundred and eighty pence are fifteen shillings.
Two hundred pence are sixteen and eight pence.
Two hundred and forty pence are twenty shillings, or, £1.

At home with Victoria and Albert

37 **DEAN & SON**

[The Royal Nursery].

Publication
London, Dean & Son, Threadneedle Street, [and] Ludgate Hill, [c.1850-1860].

Description
Seven lithographed plates, with contemporary hand-colour in full, heightened with gum arabic; preserved in a modern blue cloth clamshell case.

References
Dean & Son Ltd, 'Spring projecting figures; or, Dean's New model book', 1870; Eyre, 'Catalogue of the Educational Division of the South Kensington Museum', 1850; Vintage Pop-up Books, 'Dean & Son Publishers - A Short History', in 'Movable Book Society Newsletter', 2013.

Number of items
1

Having taken over the family firm of Dean & Munday in 1843, Thomas Dean Jr. (1796-1856) put his publishing pedigree to great use over the following decade. Under his leadership the company, known at first as Thomas Dean & Co., then from 1847 as Thomas Dean & Son, and finally as Dean & Son once his son George took over in 1856, developed the processes established by the previous generation to become the pre-eminent maker of moveable books and prints.

Refining and adapting lithographic technology for commercial use, and hiring skilled craftsman to engineer and execute the moving parts, the Deans were soon producing "children's books of worldwide reputation". Although the company rapidly branched out into other niches, making fans, almanacs, calendars and greeting cards, it was the moveable children's books that secured the firm its success, and George Dean the reputation as "a friend of children".

Around 1850, Dean & Son published a series of lithographed plates depicting scenes in the royal nursery featuring moveable elements. For example, the 'Royal Nursery Clock' has hands that actually turn, while the 'Prince of Wales's Royal Compass' has a spinning needle.

The seven plates in the Temperley collection show:

-'The Royal Nursery Clock', [No.?], with moveable hands.

-'A Royal Peep at natural History', [No.?], with zoological spinner.

-'Prince of Wales's Royal Compass', No. 4, with dial in facsimile.

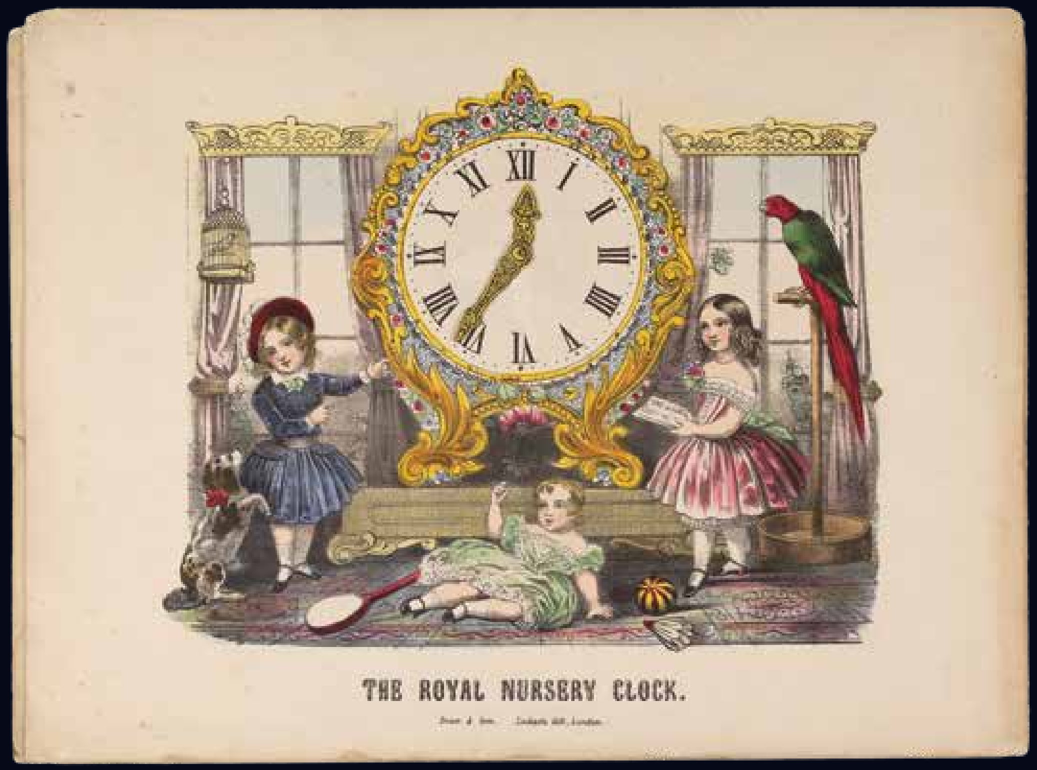
-'The Royal Nursery Musical Alphabet' No. 5, with music sheet spinner.

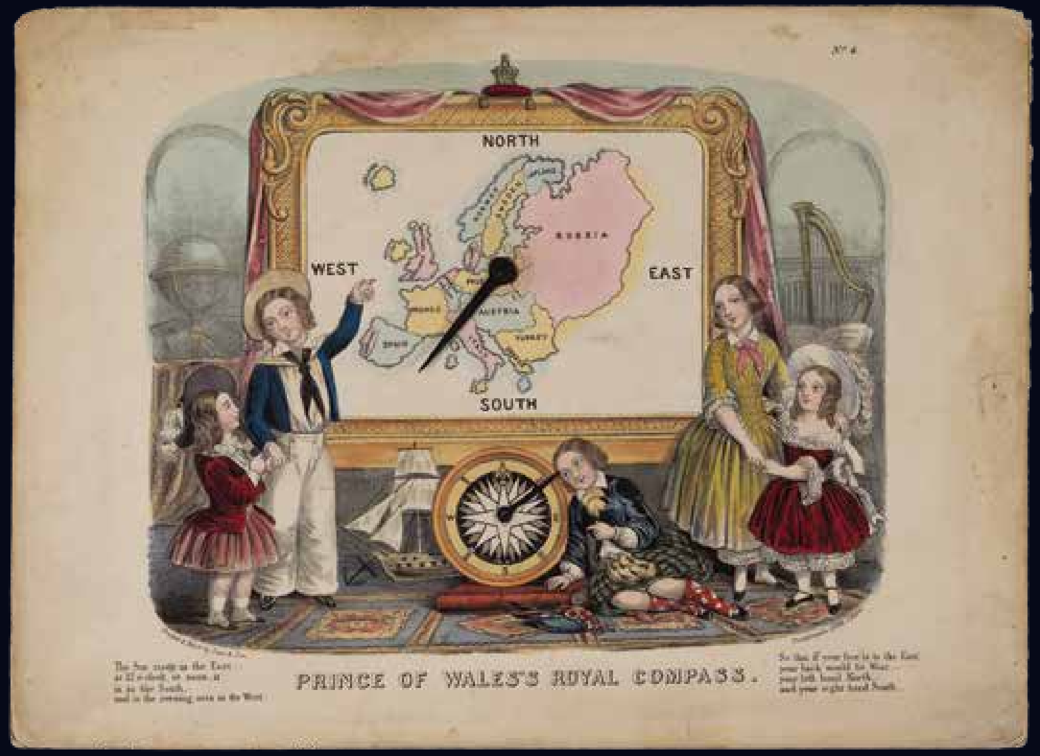
-'The Royal Nursery Calendar', No. 5, with month and date spinner.

-'Royal Nursery Geographical Companion', No. 7, with geographical spinner.

-'Royal Nursery Kings and Queens of England: or a Peep into History', No. 11, with portrait spinner.

An advertisement of 1850 lists a total of 13 prints in the Royal Nursery series, and they were reprinted until at least the 1870s, when a similar advertisement was issued.


THE ROYAL NURSERY CLOCK.
Dean & Son. Ludgate Hill, London.



A doubt of a shadow

38 **[DEAN & SON]; NEWMAN, W.**

Moveable Shadows [and] Moveable Shadows for the People. Second Series.

Publication
London, Dean & Son, 11 Ludgate Hill, [c.1857-1859].

Description
Two volumes. Octavo (190 by 140mm). Lithographed title-page in each volume, eight lithographed plates in Series one, and nine in Series II, with pull-along tabs and moveable parts, with contemporary hand-colour in full; original publisher's lithographed pictorial tan paper boards, with contemporary hand-colour, backstrip of series II repaired.

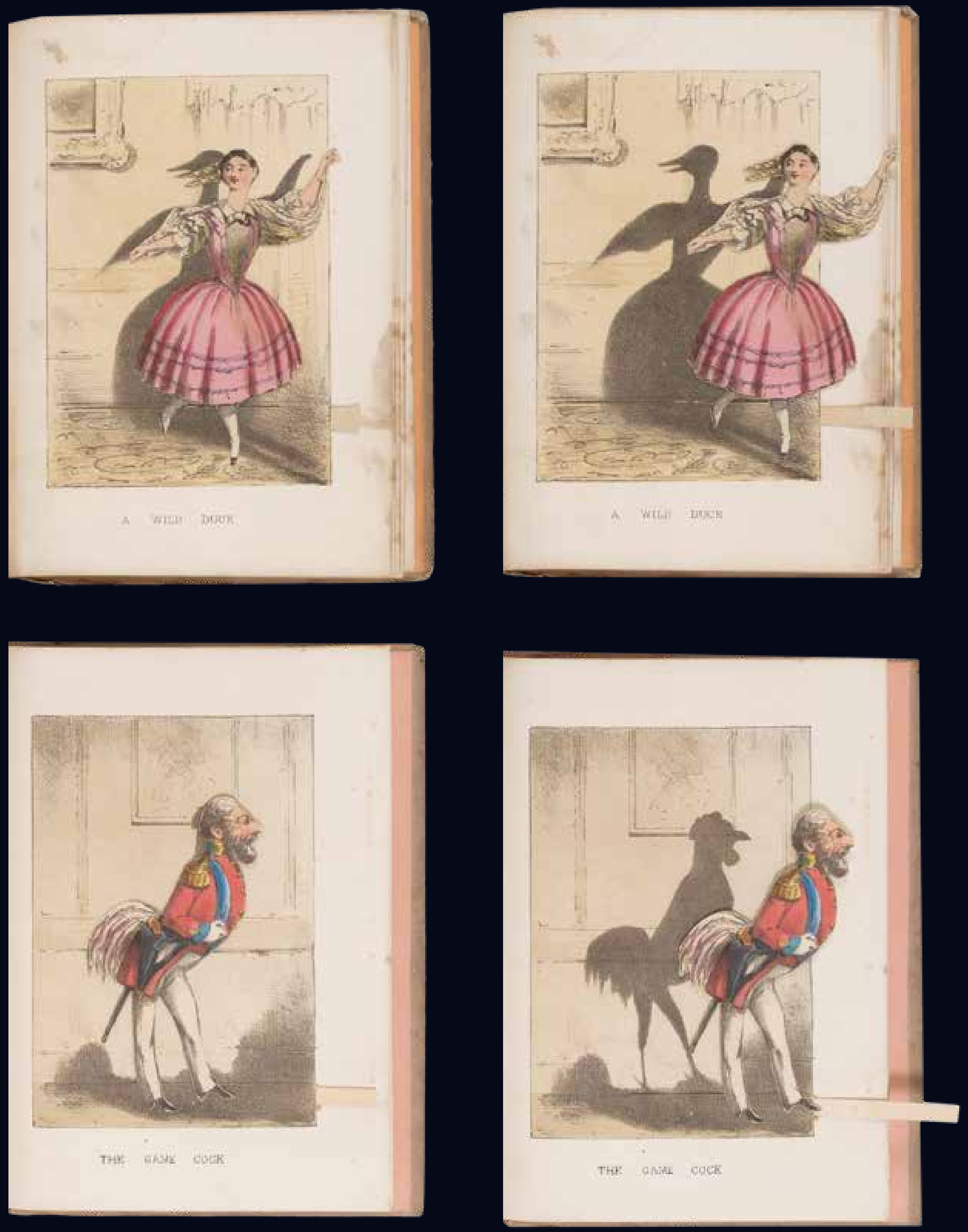
References
Brown, 'William Newman (1817-1870): A Victorian Cartoonist in London and New York', in 'American Periodicals: A Journal of History and Criticism', 2007.

Number of items
2

William Walker Newman (1817–1870) was an artist and engraver whose cartoons were published in both London and New York during the mid-nineteenth century. In additional to satirical prints, he also produced the title page for the first edition of 'Punch', and illustrated Charles Lever's 'A Day's Ride', published in weekly instalments in Harper's Magazine. In the 1850s, Newman's work was published by Dean & Son, the primary London manufacturer of books with moving parts.

Two books - 'Moveable Shadows' and 'Moveable Shadows for the People' - feature illustrations of people or objects that, when moved by means of a pull-tab, reveal a remarkable shadow left on the background. The shadow of a dancing girl resembles that of a crane, while a shouting officer leaves the imprint of a rooster.

Moveable
SHADOWS
FOR THE PEOPLE
Moveable
SHADOWS
BY W. NEWMAN (OF PUNCH)



Some great rarities

39 **DEAN & SON; and [possibly Edward] "CALVERT"**

Dean's New Book of Parlor Magic or Tricks for the Drawing Room.

Publication
London, Dean & Son, 11 Ludgate Hill, 1862.

Description
Folio (270 by 190mm). Six lithographed plates with pull-down tabs and moveable parts, with contemporary hand-colour in full; original publisher's linen-backed pictorial gold and purple paper boards, heightened with gum arabic.

References
Lister, for ODNB online; Toole Stott 6061c; Vintage Pop-up Books, 'Dean & Son Publishers - A Short History', in the 'Movable Book Society Newsletter', 2013.

Number of items
6

A frequent illustrator of Dean and Son's works under the leadership of George Dean was "Calvert". This is possibly Edward Calvert (1799-1883), who having been one of William Blake's ardent followers known as the "Ancients", spent most of his artistic career as a painter "mainly in oil—dreamy classical pastorals" (Lister). However, during the 1850s and 60s his wife, Mary, became ill, and it may be that medical fees drew him back to the more regular work of published engraving. He likely contributed to the 'New Book of Parlor Magic', one of Dean and Son's scarcest titles, with only one other example known, at Princeton. Each plate shows a different character performing a magic trick, animated by pull tabs at the bottom of the page.

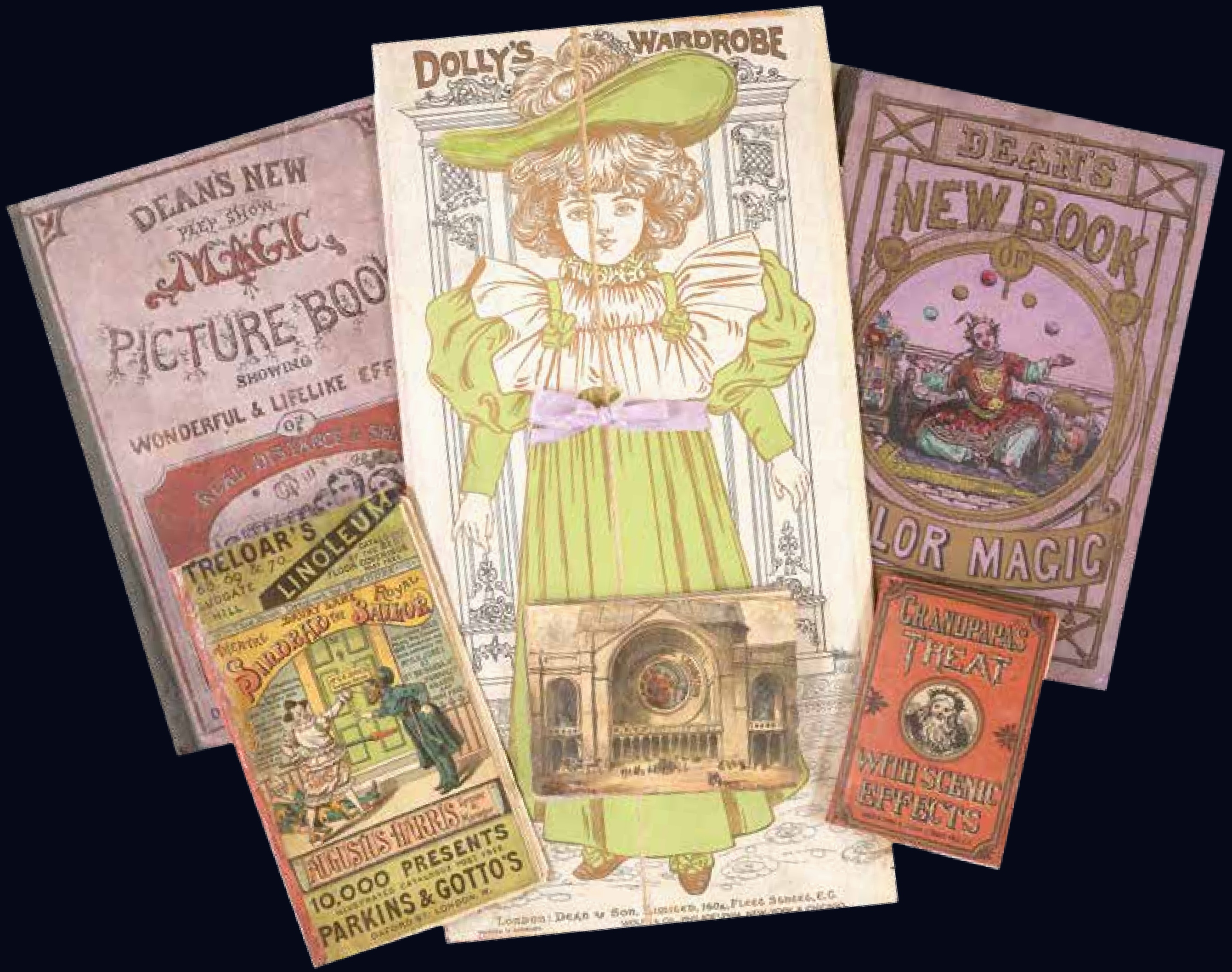
Also by Calvert was 'Dean's New Peep Show Magic Picture Book', another rare item, which contains four lithographed peep-shows. These present scenes in London, at Westminster Abbey, St. Paul's Cathedral, The Thames Tunnel, and the Crystal Palace, each with five moveable panels creating a three-dimensional effect. A further, anonymous book entitled 'The International Exhibition' was published shortly after, also presenting a number of peepshows with moving elements.

Another author whose work was published by Dean & Son was Frances Upcher Cousens, who wrote a number of books in the second half of the nineteenth century, including 'Sundays with Mamma, Or, The Commandments Explained', 'Good Morning and Good-Night, with Other Pretty Poems for Children', and 'Little Pollie and Her Pets'. Cousens wrote 'Grandpapa's Treat', a story of the adventures of a grandfather and grandson, which was published by Dean & Son with six illustrative lithographic plates that were 'popped-up' by drawstrings and could then be expanded.

The firm's interactive output also included 'Dolly's Wardrobe', from which double-sided paper dolls could be cut out, along with a variety of outfits and accessories with which to equip them. Additionally, Dean & Son published advertisements, including a 14-leaf programme for the Theatre Royal on Drury Lane, which at the time was hosting a production of Sinbad the Sailor.

[WITH]:

-[CALVERT, Edward]. 'Dean's New Peep Show Magic Picture Book showing Wonderful & Lifelike Effects'. London, Dean & Son, Pub. Ludgate Hill, [1861]. Folio (280 by 190mm). Four lithographed peep-shows each with five panels, with contemporary hand-colour in full; original purple and red printed paper boards, backed with black cloth, some restoration. Only a handful of examples known: at the British Library, the Morgan Library, and Princeton.

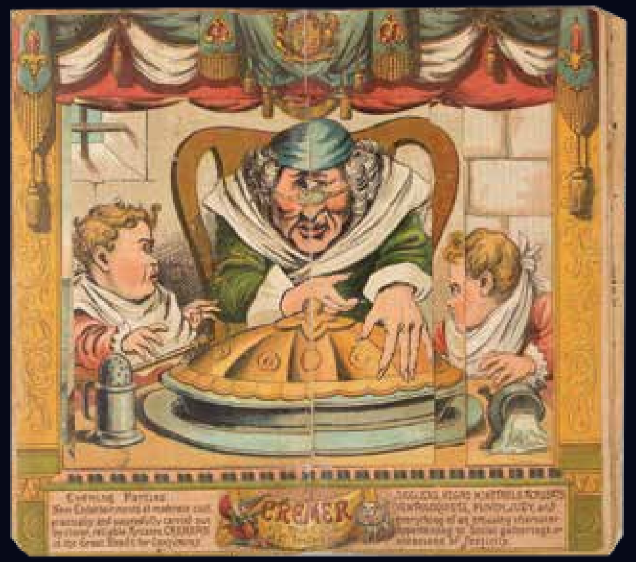

DEAN'S NEW PEEP SHOW MAGIC PICTURE BOOK SHOWING WONDERFUL & LIFELIKE EFF
DOLLY'S WARDROBE
DEAN'S NEW BOOK OF PARLOR MAGIC
TRELOAR'S LINOLEUM
SINBAD THE SAILOR
AUGUSTUS HARRIS
10,000 PRESENTS PARKINS & GOTTO'S
GRANDPAPA'S TREAT WITH SCENIC EFFECTS

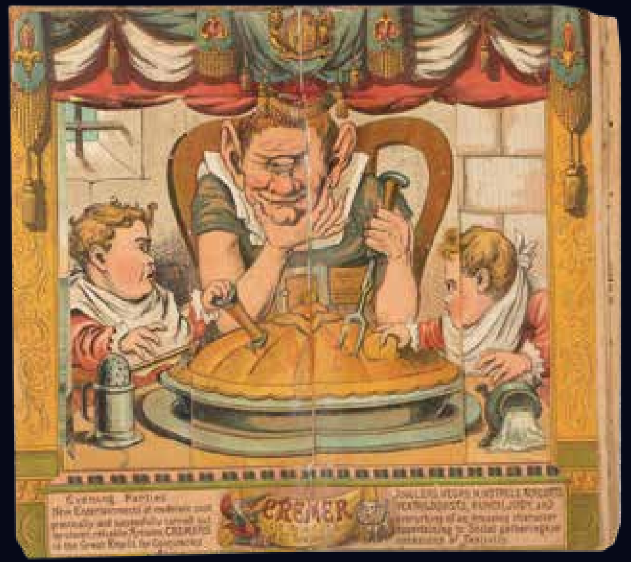
-[COUSENS, Francis Upcher]. 'Grandpapa's Treat. Containing: The Invitation, The Going Away, The Return, The Last Visit'. London, Dean & Son, Ludgate Hill, E.C., [1871]. 12mo., (125 by 85mm). Six lithographed draw-string pull-ups each with two extending panels, contemporary hand-colour in full; original publisher's red pictorial cloth. "Auntie's last new book - with Mary's love to Marie Guermonprez"; ink library stamp of "H.L.F. Guermonprez".

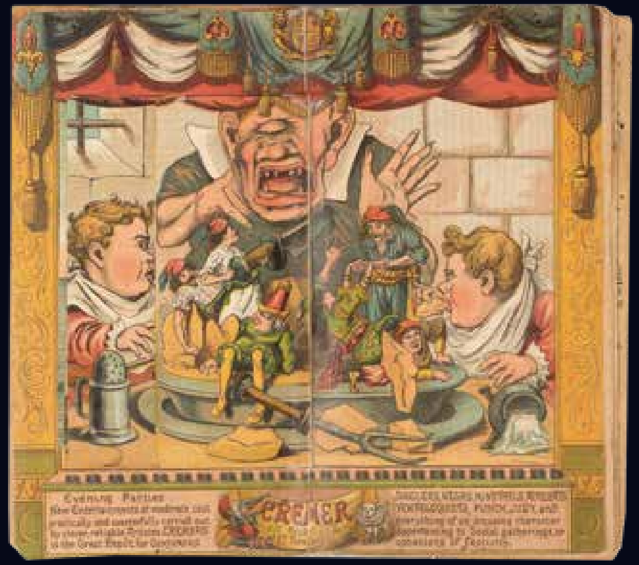
-[WADE, William]. 'Drury Lane. Theatre Royal. Sinbad the Sailor'. London, Dean & Son, Publishers, 160A, Fleet Street, E.C., [c.1883]. Octavo, (205 by 115mm). 14-leaf colour printed transformation advertisement; original colour printed pictorial wrappers, rebacked. Theatre programme with a central elaborate transformation advertisement for Cremer night clubs in Regent Street and Bond Street.

-[ANONYMOUS]. 'Dolly's Wardrobe'. London: Dean & Son Limited, 160A, Fleet Street, E.C. [and] Philadelphia, New York & Chicago, Wolf & Co., [c.1895]. Complete with all colour printed paper board double heads, two sets of double skirts and feet, eight torsos and arms, four hats; original publisher's folding pictorial paper boards wardrobe, modern ribbon.

-[ANONYMOUS]. 'The International Exhibition'. London, Dean & Son. Pub., Ludgate Hill, [1862]. Concertina peepshow, eight lithographed panels with contemporary hand-colour in full, one with coloured cellophane, and one without. One of only two examples known. The International Exhibition of 1862, or the Great London Exposition, was a world's fair held from May 1st to November 1st, 1862, beside the gardens of the Royal Horticultural Society in South Kensington, on a site that now houses museums including the Natural History Museum and the Science Museum. The exposition was sponsored by the Royal Society of Arts, Manufactures and Trade, and featured over 28,000 exhibitors from 36 countries, representing a wide range of industry, technology, and the arts. Over the six-month run the exhibition attracted 6.1 million visitors.







The Galant Galanti Galantee Show

40 **DEAN & SON**

Dean's New Moveable Book of the Popular Performance of Galanti Show.

Publication
London, Dean & Son, Ludgate Hill, [1862].

Description
Quarto bound in 6s (270 by 195mm). Six lithographed plates of silhouettes behind translucent paper, with pull-down tabs and moveable parts, with lithographed theatrical frames, some minor repairs; original publisher's black cloth-backed purple pictorial boards.

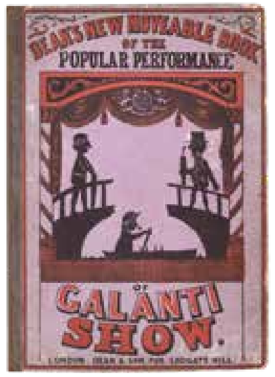
References
'The Bookseller', April 1852, page 270; 'Notes and Queries', 1888, page 265.

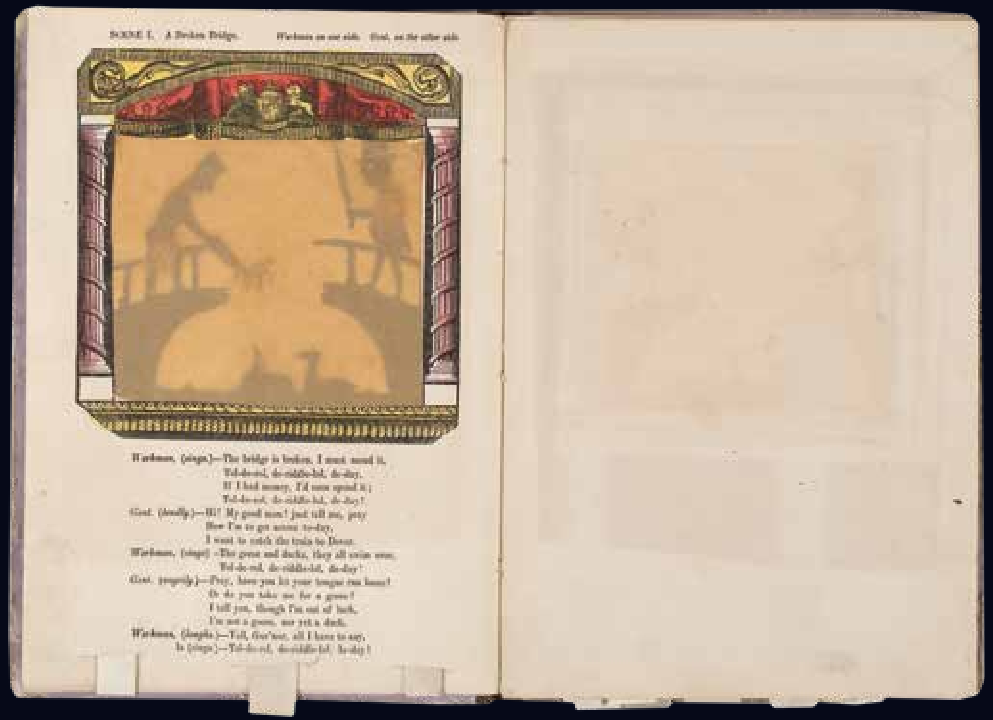
Number of items
1

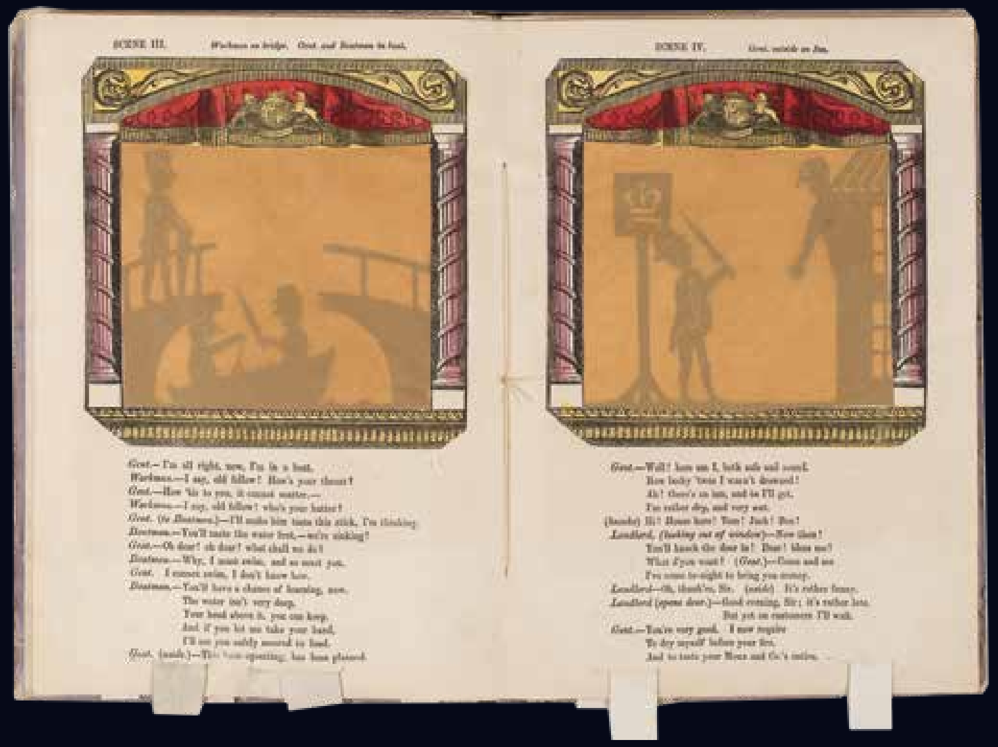
The Galantee show was a type of theatrical light performance popular in Victorian England. Puppets and props would be moved before a light projector, thus forming shadows on a screen or wall. The term 'Galantee show', which is alternatively spelt 'Galanty' and 'Galanti', comes from the cry that the showman would give at the beginning of the presentation, but its origin remains a mystery.

In 1861, at the peak of the medium's popularity, Dean & Son published an interactive book allowing children to recreate the show at home. Paper cut into various shapes, such as figures standing on a bridge, is set behind a translucent layer which can be held up to the light to form silhouetted scenes. The individual elements can be moved by means of pull tabs at the bottom of the page, and each scene is narrated in rhyming dialogue below.

This was one of the many moveable books published by Dean & Son under the dynamic leadership of George Dean. Indeed, the firm's 1862 catalogue, which included this work, was widely praised for the variety of materials on offer; 'Bookseller' magazine stated that "we have never seen such a collection before".







Invention of the "ripple-fade"?

41 [DEAN & SON]; and [possibly Edward] "CALVERT"

Dissolving Views.

Publication
London, Dean & Son, 11 Ludgate-Hill, [c.1862-63].

Description
Three volumes in one. Quarto (265 by 175mm). 18 wood-engraved plates with pull-down and pull-up tabs attached to moveable slats that change the views, with contemporary hand-colour in full, versos strengthened with japanese tissue; original publisher's deluxe binding of mauve cloth, gilt, sun-faded.

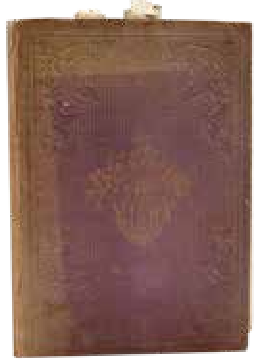
References
Lister, for ODNB online.

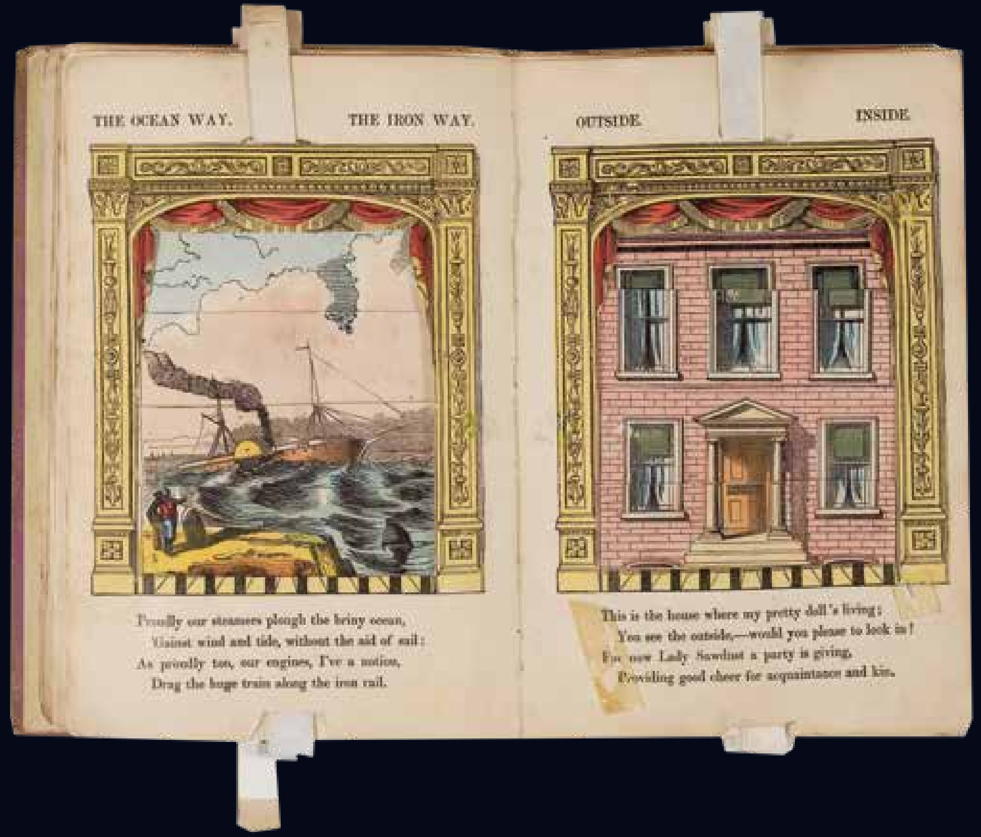
Number of items
1

A complete set of Dean and Son's notoriously fragile 'Dissolving Views', first published from 1860. By the innovative means of moveable "slates", each illustration displays its own opposite view when a tab is pulled: "Land" becomes "Sea", "Fair" becomes "Dark", "War" becomes "Peace", and so on.

Around 1862, at the peak of their monopoly over moveable books, Dean & Son published a book of illustrations by painter and engraver, Edward Calvert.

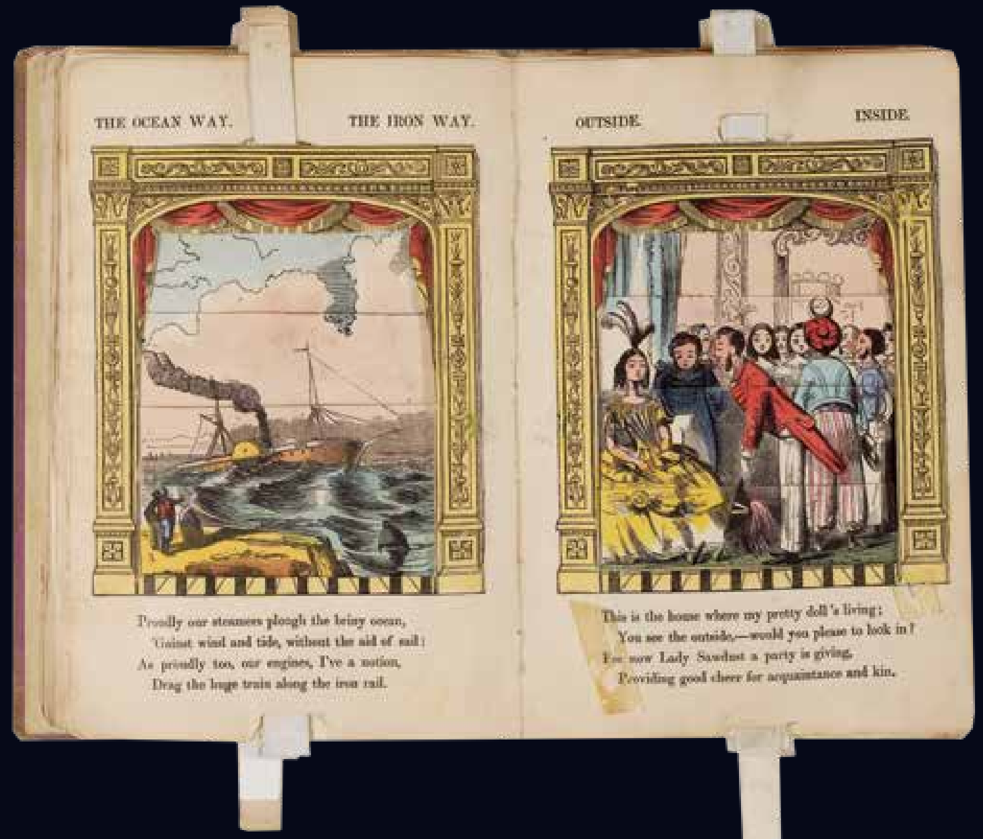
Exceptionally rare, especially when fully functional, and when complete.





Proudly our steamers plough the briny ocean,
'Gainst wind and tide, without the aid of sail:
As proudly too, our engines, I've a notion,
Drag the huge train along the iron rail.

This is the house where my pretty doll's living;
You see the outside,—would you please to look in?
For now Lady Sawdust a party is giving,
Providing good cheer for acquaintance and kin.



Proudly our steamers plough the briny ocean,
'Gainst wind and tide, without the aid of sail:
As proudly too, our engines, I've a notion,
Drag the huge train along the iron rail.

This is the house where my pretty doll's living;
You see the outside,—would you please to look in?
For now Lady Sawdust a party is giving,
Providing good cheer for acquaintance and kin.

“The Female Blondin”

42 **[DEAN & SON]; and “The Female Blondin”**

Beweegbaar Prentenboek Vertooningen.

Publication
Leyden, P.J. Trap, [1864].

Description
Quarto (265 by 175mm). Eight lithographed plates with pull-down tabs and moveable parts, contemporary hand-colour in full; original publisher’s blue cloth-backed, pictorial paper boards.

References
Toole, Stott ‘Circus’, 799.

Number of items
1

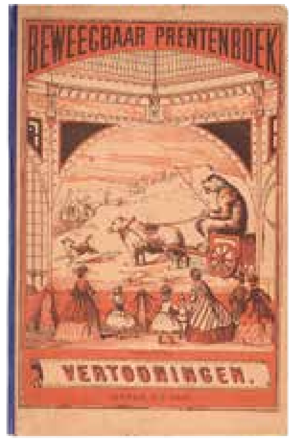
In addition to its domestic success, Dean & Son won international renown and a “worldwide reputation”. In collaboration with European publishers, they produced editions of their most popular children’s books in local languages, which were then exported for sale through their continental colleagues. Not only was the language changed, but the stories and details too were often adapted to better suit the culture of the intended market. The firm coupled editorial flexibility with distinctive and recognisable trademarking, and by doing so made a significant and seminal impact on the international distribution of children’s books.

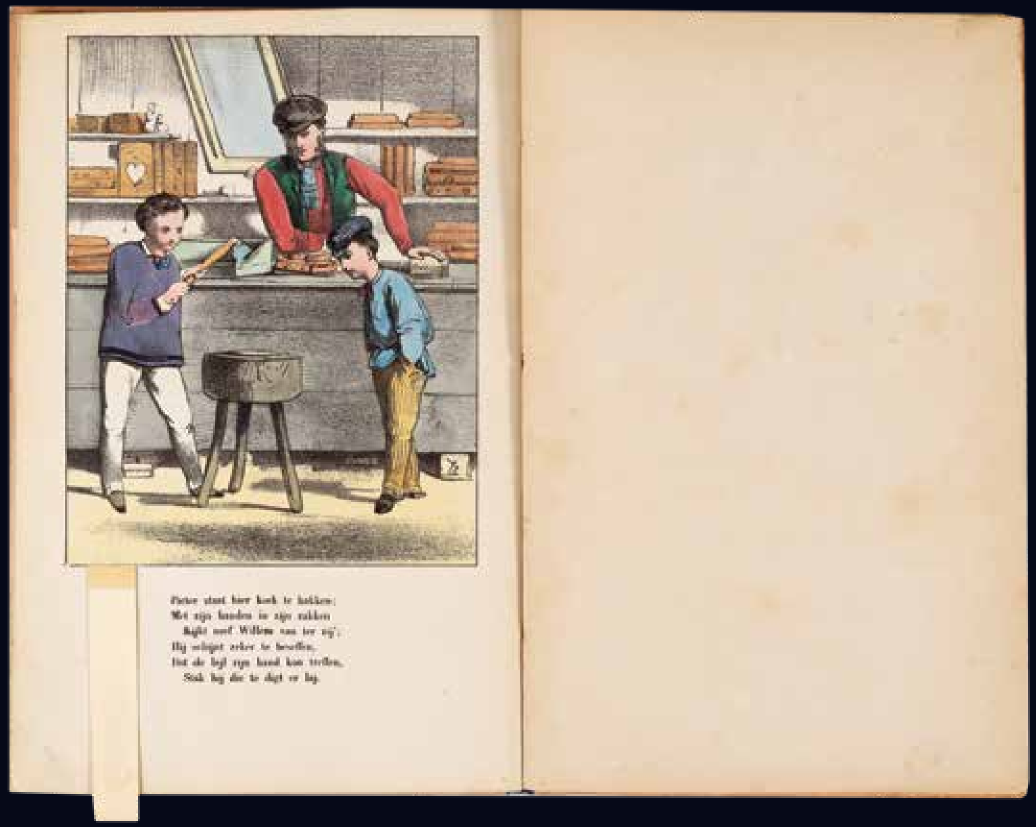
In 1862, Dean & Son published ‘Dean’s New Moveable Book of Leotard, Blondin as the Ape, Female Blondin, etc.’, which was themed around the circus with a special focus on Charles Blondin. The book, which is present in the Temperley collection in the 1864 Dutch edition, contained the eight hand-coloured lithographic scenes showing, for example, Blondin crossing the high-wire, and monkeys dressed as clowns doing balancing tricks. The illustrations are captioned in verse.

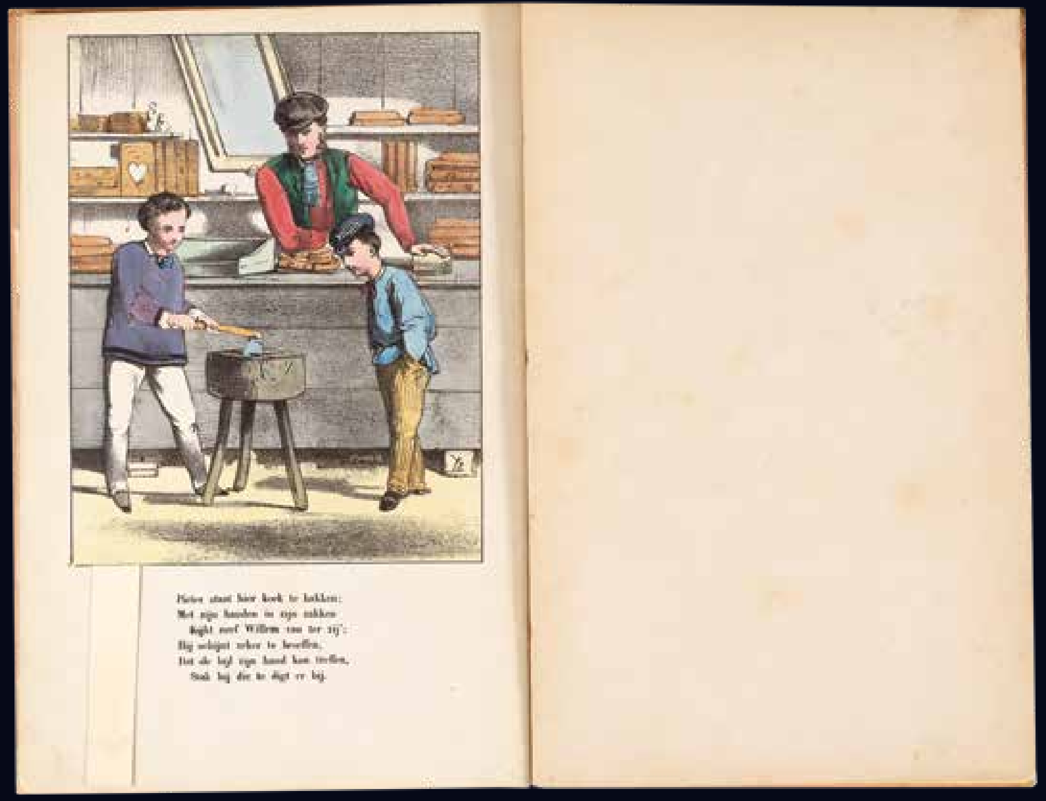
Renowned for his highwire performances, Blondin toured the world during the mid-nineteenth century, famously crossing the Niagara Gorge on a tightrope. Other stunts included performing blindfolded, with a wheelbarrow, and while cooking and eating an omelette. So iconic was Blondin that his name was adopted as a title for all tightrope performers. A number of “female Blondins” rose to prominence during the nineteenth century. Among these was Selina Young, also known as Pauline Violante, whose stunts involved walking a highwire across the Thames, the Crystal Palace, and at the Alhambra Theatre, and Selina Powell, known variously as Madame Geneive, who fell to her death while performing her act in Birmingham in 1863. The tragedy caused public outrage, especially when it was found that Powell had been pregnant at the time. The following year another “Female Blondin” who performed under the name of Madame Caroline, fell from the wire but was caught by the crowd.

Included in the Temperley collection is a card from funeral of Selina Powell, which was held on Monday, July 20th, 1863. The ornate card features a cut-out in the form of a tomb flanked by a mourner and an angel. It reads:

> “She lost her life at Aston Fete,
> And left seven children dear;
> Alas! her efforts made to please,
> Should meet with death severe”.







“Dean’s Rag Books Quite Indestructible”; “Washable and Hygienic”

43 **FINBURGH, Simon**

A collection of original uncut rag doll and rag book fabrics.

Publication
London Dean’s Rag Book Co. Ltd., [and] Dean’s Rag Knockabout Toy Sheets, [c.1900-1922].

Description
Seven bolts of linen (various sizes), colour-printed with templates for creating several dolls, and one rag book.

References
Vintage Pop-up Books, ‘Dean & Son Publishers - A Short History’, in ‘Movable Book Society Newsletter’, 2013.

Number of items
7

In 1891, after the death of George Dean, under whose leadership Dean & Son had undergone great expansion and established a monopoly over the moveable children’s book trade, the company was taken over by his two sons, George and Henry. The brothers began a new venture in 1903, founding Dean’s Rag Book Company, which produced books printed on cloth, making them virtually indestructible and therefore perfect for children.

Naturally, the concept of durability appealed to parents, and Henry Dean decided to apply their new-found expertise in fabric to other enterprises, including manufacturing some of Britain’s first teddy bears. The company also published a series of cut-out books, which offered children the opportunity to cut shapes and patterns out themselves, and put them together to form a variety of creations from glove puppets to their own books.

Undoubtedly a highlight in the company’s indestructible oeuvre is ‘Dean’s A1 Alphabet Chart’, which begins with some fairly orthodox ideas: B being for Bunny, E for Elephant and H for Hen. Towards the end of the alphabet, however, the maker has had to employ new levels of creativity, with Q standing for “Quack-Quack” and illustrated by a duck, U for “Ugly Monkey”, and X and Z simply omitted.

Other templates included are:

-‘The Life Size Doll No.3 That’s Advertised Baby’s Clothes will now fit Dollie’, front and back, baby doll, and feet images. (1900).

-‘Dick Whittington’, front and back images. [N.d.]

-‘Rag Doll No. 3 Soldier’. “Painted by Samuel Finburgh, 5th June 1915”, front and back images.

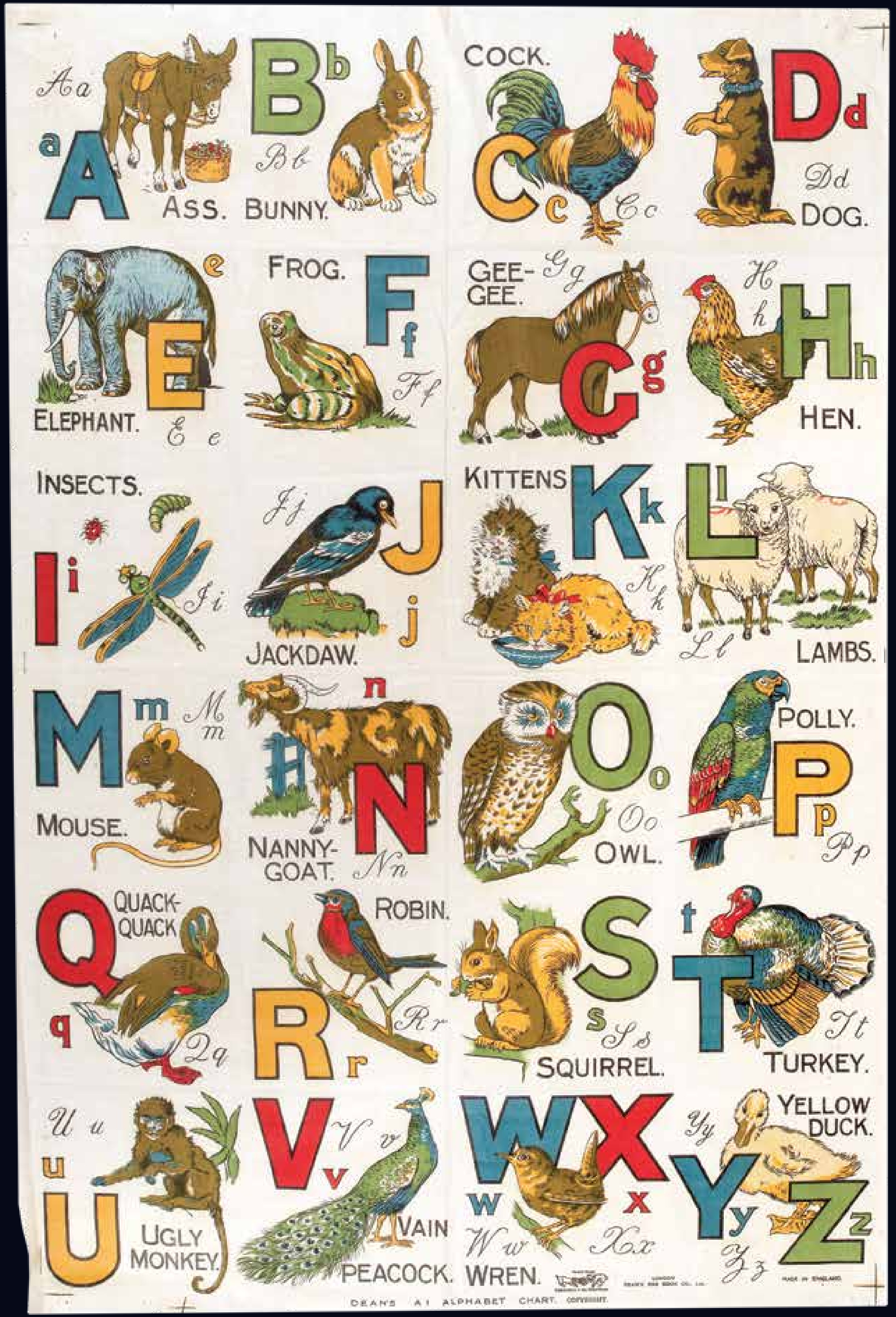
-‘Charlie Chaplin’, multiple front and back images. (c.1920).

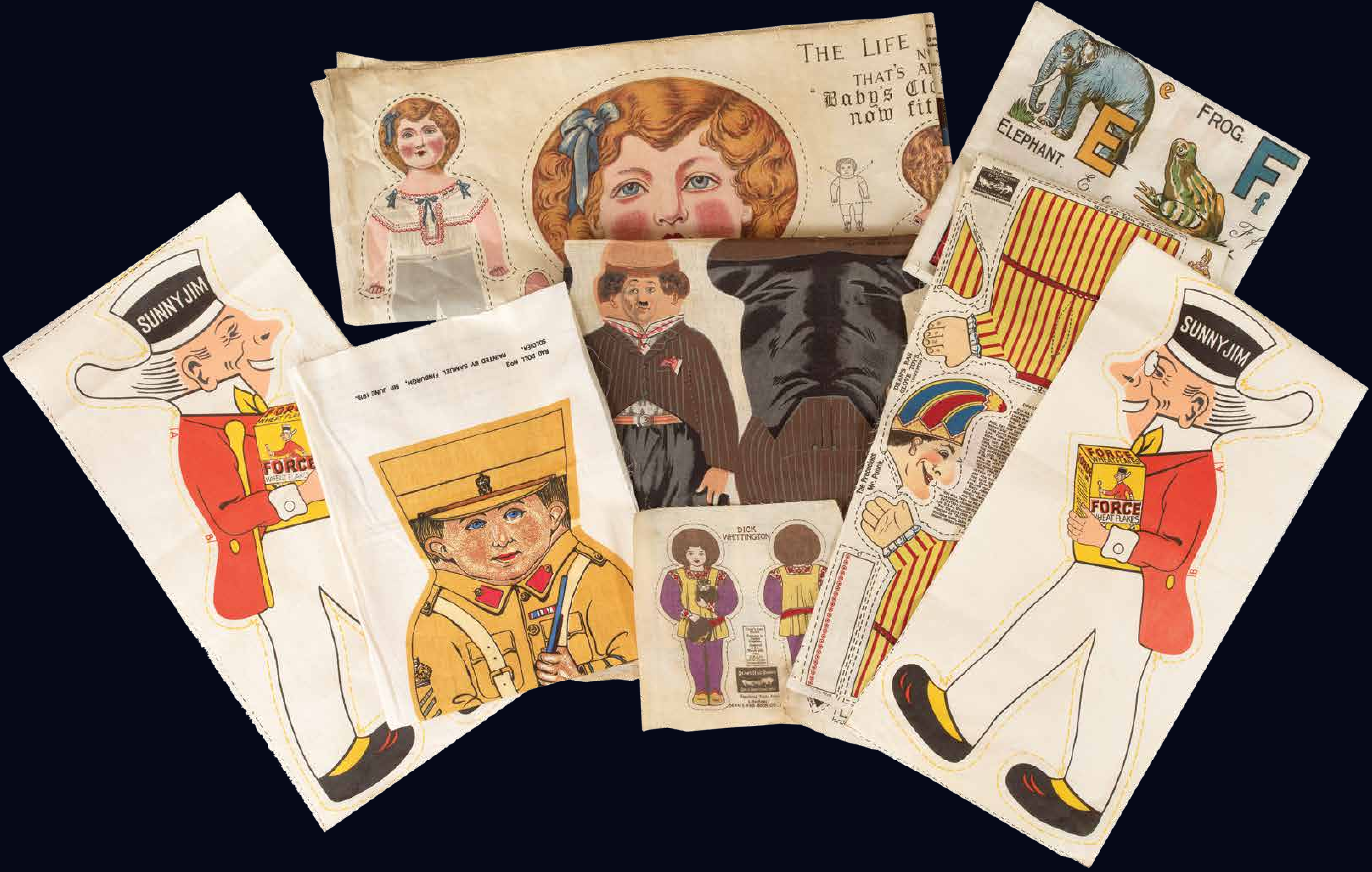
-‘Sunny Jim - Force Wheat Flakes’ - 2 strips, both front and back images c.1901). Part of an advertising campaign for ‘Force’ breakfast cereal, “Jimmy Dumps” was transformed into “Sunny Jim” after just one bowlful...!

-‘Dean’s Alphabet Chart’, for cutting and folding to create a rag book (c.1922).

-‘Dean’s Rag Glove Toys (Patented)’: ‘Punch and Judy’ - Single bolt with 4 separate glove puppets: ‘The Precious Mrs Judy’, ‘The Baby’, ‘The Precious Mr. Punch’, ‘The Precious Policeman’, and ‘The Precious dog Toby’. (c.1900-1920).

Provenance
Sotheby’s, London, 11th December 2002.


Aa a A ASS.
B b Bb BUNNY.
COCK. C c Cc
D d Dd DOG.
e E ELEPHANT. Ee
FROG. F f Ff
GEE-GEE. Gg G g
Hh H h HEN.
INSECTS. I i Ii
Jj J j JACKDAW.
KITTENS K k Kk
L l Ll LAMBS.
M m Mm MOUSE.
n N NANNY-GOAT. Nn
O o Oo OWL.
POLLY. P p Pp
Q QUACK-QUACK q Qq
ROBIN. R r Rr
S s Ss SQUIRREL.
t T Tt TURKEY.
Uu u U UGLY MONKEY.
V v Vv VAIN PEACOCK.
W w Ww WREN.
X x Xx
Yy Y y YELLOW DUCK.
Z z Zz
DEAN'S A1 ALPHABET CHART. COPYRIGHT.
MADE IN ENGLAND.


THE LIFE
THAT'S A
"Baby's Cl
now fit
SUNNY JIM
FORCE WHEAT FLAKES
RAG DOLL No3 PAINTED BY SAMUEL FINBURGH. 5th JUNE 1915.
SOLDIER.
ELEPHANT.
E
e
FROG.
F
f
DEAN'S RAG GLOVE TOYS
The Precocious Mr. Punch
DICK WHITTINGTON
SUNNY JIM
FORCE WHEAT FLAKES

Dean's dolls

44 DEAN & SON; and Zou Zou

Odette.

Publication
London, Dean & Son, Ltd., Debrett House, 29 King Street, Covent Garden W.C.2,... Printed in France, [1927].

Description
Folio (610 by 220mm). Illustrated throughout; original doll-shaped glazed pictorial paper boards, with name-plate around her neck.

References
Vintage Pop-up Books, 'Dean & Son Publishers - A Short History', Movable Book Society Newsletter, 2013.

Number of items
c.230

In 1921, Odhams Press acquired Dean & Son at the price of £456,316 (the equivalent of almost £20 million today!) with the intention of keeping the brand operational under its existing and well-respected name. The new opportunities presented by this acquisition meant production and distribution on a larger-scale than previously possible, as well as another change of location, with the company moving to Covent Garden. Nonetheless, the quality and style of the firm's output remained consistent with the legacy built up by the Dean family over the prior two centuries.

Early output as part of Odhams included 'Odette', a book manufactured in the shape of the eponymous little girl who serves as the story's protagonists.

In the same style are 'The Little Highlander' and 'The Tommy Alphabet', published by Valentine & Sons. These books take the shape of a young Scotsman and a British soldier. Moreover, their front covers are three-dimensional, with the character's faces rendered in plaster and polychrome, the former's hat and sporran embellished with real fur. Each book is also illustrated within.

Valentine & Sons, Ltd. had been established in 1851 by Scottish photographer James Valentine. The firm published a variety of material, the most prolific of which was its picture postcards.

[WITH]: 'The Little Highlander'. Dundee, London, Montreal, Valentine & Sons, Ltd, 1913. 12mo., (260 by 75mm). Illustrated throughout; original Highland Regiment soldier-shaped pictorial paper boards, plaster and polychrome face, fur hat and sporran.

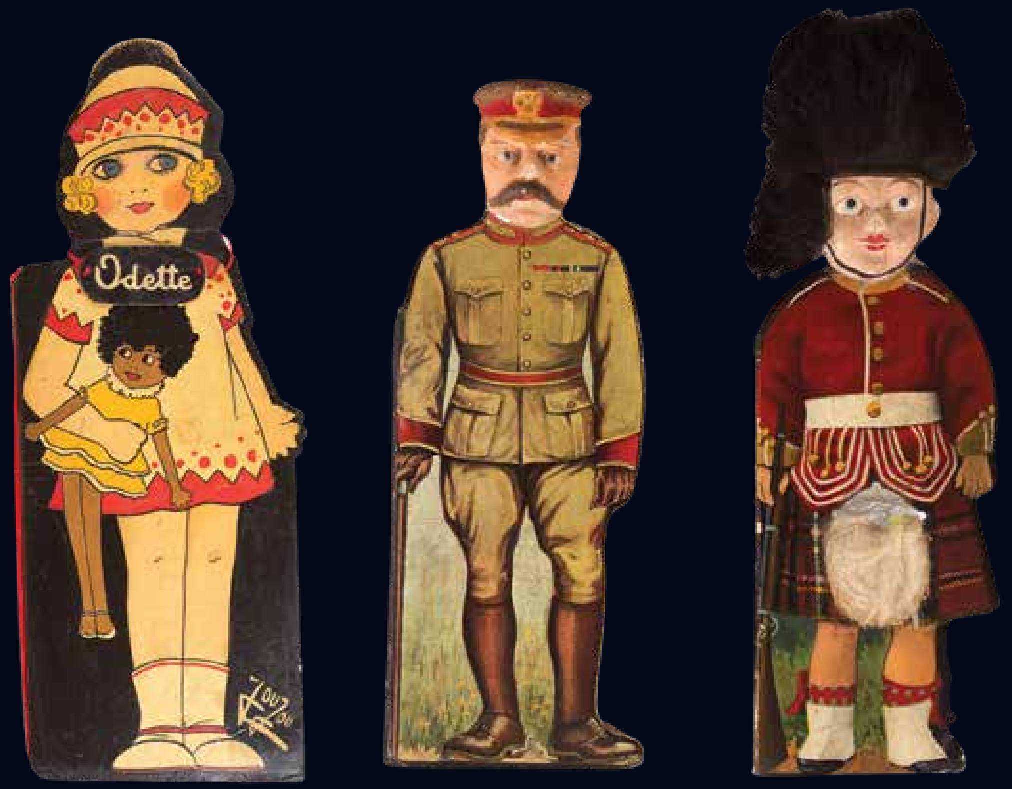
[AND]: 'The Tommy Alphabet'. Dundee, London, Montreal, Valentine & Sons, Ltd, 1915. 12mo., (250 by 90mm). Illustrated throughout; original English Soldier shaped pictorial paper boards, plaster and polychrome face.

[WITH]: A significant collection of approximately 200 shaped books.

[AND]: A significant collection of approximately 50 3-D books.

[WITH]: A significant collection of approximately 80 titles by the Dean firm.

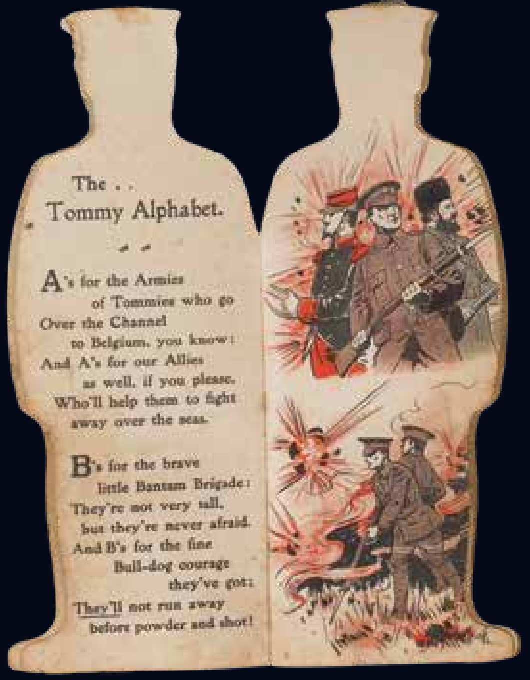
Including titles from the following series:
-'Mother Hubbard'
-'Cock Robin'
-'Dogs Party'
-'Dean's Moveable Children's Sports and Pastimes'
-'Old Woman and her Silver Penny'
-'The Royal Punch and Judy' (c.1858-1873), and other Punch and Judy titles



-'The History of how Ned Nimble built his Cottage'
-'The History of Three Little Kittens'
-'Pussy's Party'
-'Robinson Crusoe'
-'Aladdin and the Wonderful Lamp'
-'Red Riding Hood'
-'Cinderella'
-'Walter Wonderment's Wonderful Treble Chances'
-'Dioramic Pages'
-'The Farmer and his Family'
-'Changing Transparencies'
-'The Jumping Jack in the Box'
-'Dean's Moveable Books'
-'Grand Circus Panorama'
-'Dean's New Book of Dissolving Views','…Scenes','…'Pictures'
-'… Moveable Toy Book', '…Dress Book'
-'Nursery Rhymes'
-'Dean's Living Strewelpeter'
-'The Child's Book of Pictures'

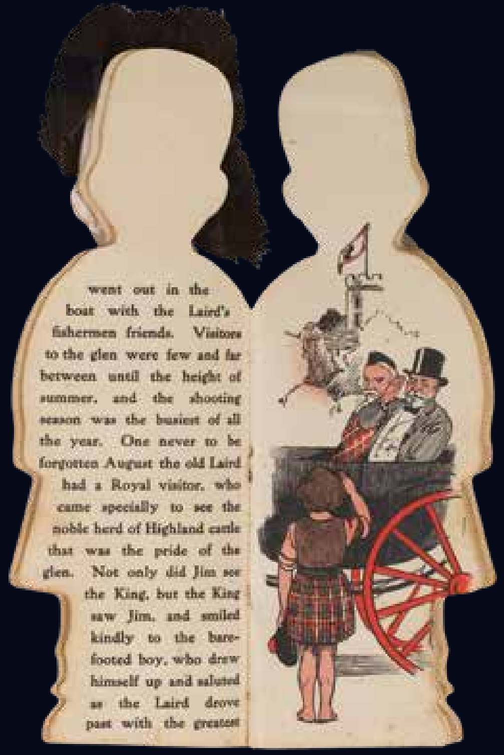
The Dean & Son imprint continued throughout the twentieth century, while the company again changed hands: in 1963 it was absorbed into the International Publishing Corporation, which was itself acquired by the Reed Group in 1970. It remains active today as a private company owned by Egmont Holding Ltd.

Odette
Odette


The . .
Tommy Alphabet.

A's for the Armies
of Tommies who go
Over the Channel
to Belgium, you know:
And A's for our Allies
as well, if you please,
Who'll help them to fight
away over the seas.

B's for the brave
little Bantam Brigade:
They're not very tall,
but they're never afraid.
And B's for the fine
Bull-dog courage
they've got:
They'll not run away
before powder and shot!


went out in the boat with the Laird's fishermen friends. Visitors to the glen were few and far between until the height of summer, and the shooting season was the busiest of all the year. One never to be forgotten August the old Laird had a Royal visitor, who came specially to see the noble herd of Highland cattle that was the pride of the glen. Not only did Jim see the King, but the King saw Jim, and smiled kindly to the bare-footed boy, who drew himself up and saluted as the Laird drove past with the greatest

Rivals put out of business by Dean & Munday

45 **BENNETT, E.C.; WARD & LOCK; and DARTON & CO.**

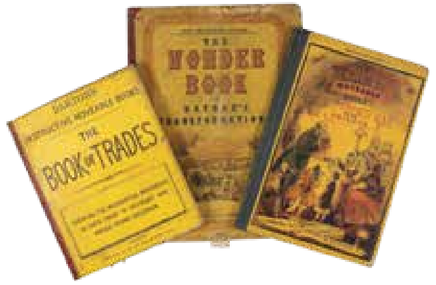
Bennett's Moveable Books. The Puppies Visit to his Friends.

Publication
London, E.C. Bennet, 11 Holly Street. S.h Dalston - J.W. Turner. 9 Old Bailey. E.C., [c.1860].

Description
Quarto bound in 6s (255 by 175mm). Eight wood-engraved plates with pull-down tabs and moveable parts, with contemporary hand-colour in full, letterpress captions; original publisher's pictorial colour-printed yellow paper wrappers over boards, backed in black linen, inner front hinge repaired.

References
Vintage Pop-up Books, 'Dean & Son Publishers - A Short History', in the 'Movable Book Society Newsletter', 2013.

Number of items
3



Exceptionally rare: known in two examples: at Princeton, and Virginia.

While other manufacturers began to produce moveable books and prints in the mid-nineteenth century, the monopoly held by Dean & Sons made it difficult for any other firm to compete. Among those whom the Dean firm swiftly displaced were E.C. Bennett, Ward & Lock, and Darton & Co..

Edward Colston Bennett was a stationer whose forays into children's material, including a 'Bennett's Moveable Books' and a number of games, left him bankrupt and in debtors' prison during the 1860s. One of his moveable books was 'The Puppies Visit to his Friends', which features moveable scenes illustrating the adventures of an anthropomorphised dog.

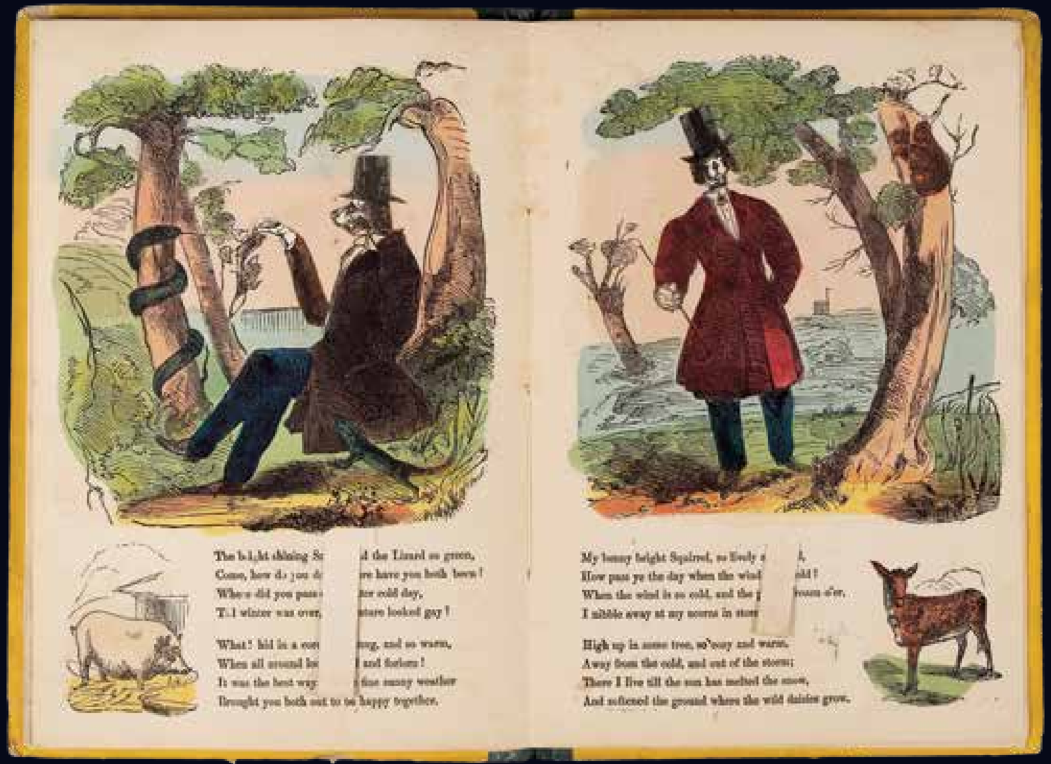
Ward & Lock was established in 1854 Ebenezer Ward and George Lock, with premises at 158 Fleet Street, and published a wide variety of printed material from books to maps. They too began to produce moveable children's books in the 1860s, although the venture does not seem to have been a commercial success. Their 'Wonder Book of Nature's Transformations' depicts a variety of changing landscapes, such as "London by Day", which transforms into "London by Night" when the tab at the bottom is pulled.

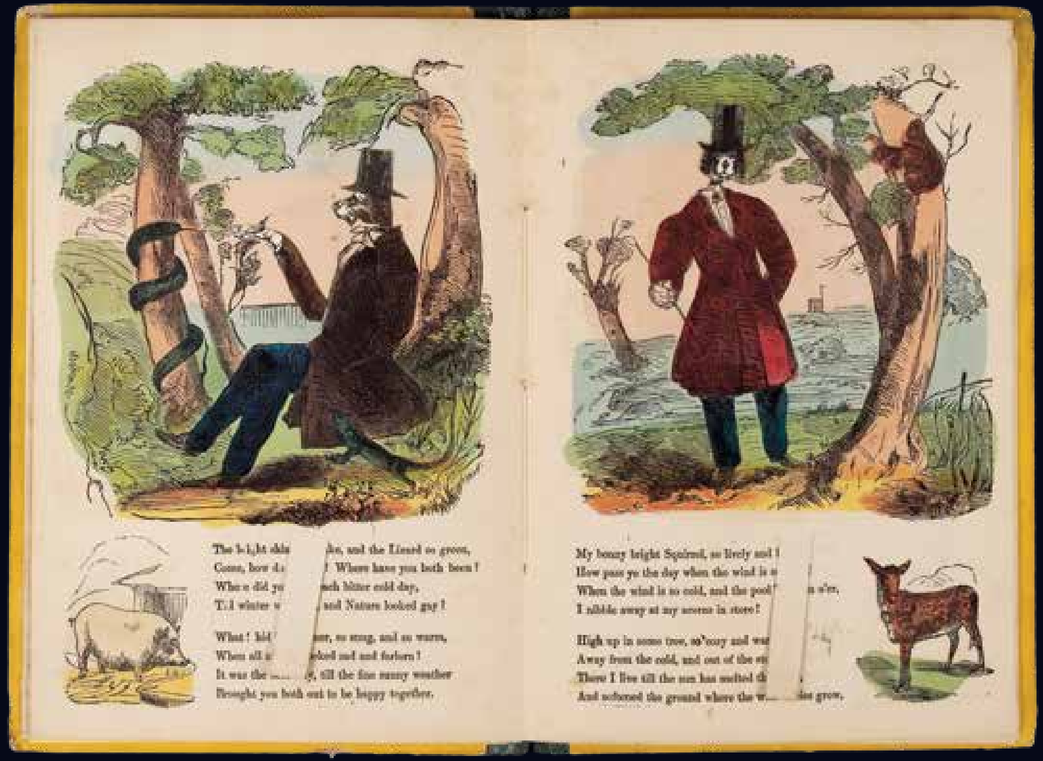
The firm of Darton & Co., which had been publishing entertaining and educational books for children since the late 1700s, fared slightly better. In fact, Darton is sometimes considered a contender for the title of 'originator of the moveable children's book'. Among the firm's interactive output was 'The Book of Trades', which featured different professions accompanied by moveable illustrations of their practitioners at work. For example, the tailor's arm is on a hinge and can be moved up and down as he takes his customer's measurements. Nonetheless, Darton & Co. too finally succumbed to the Deans' monopoly, closing in 1852.

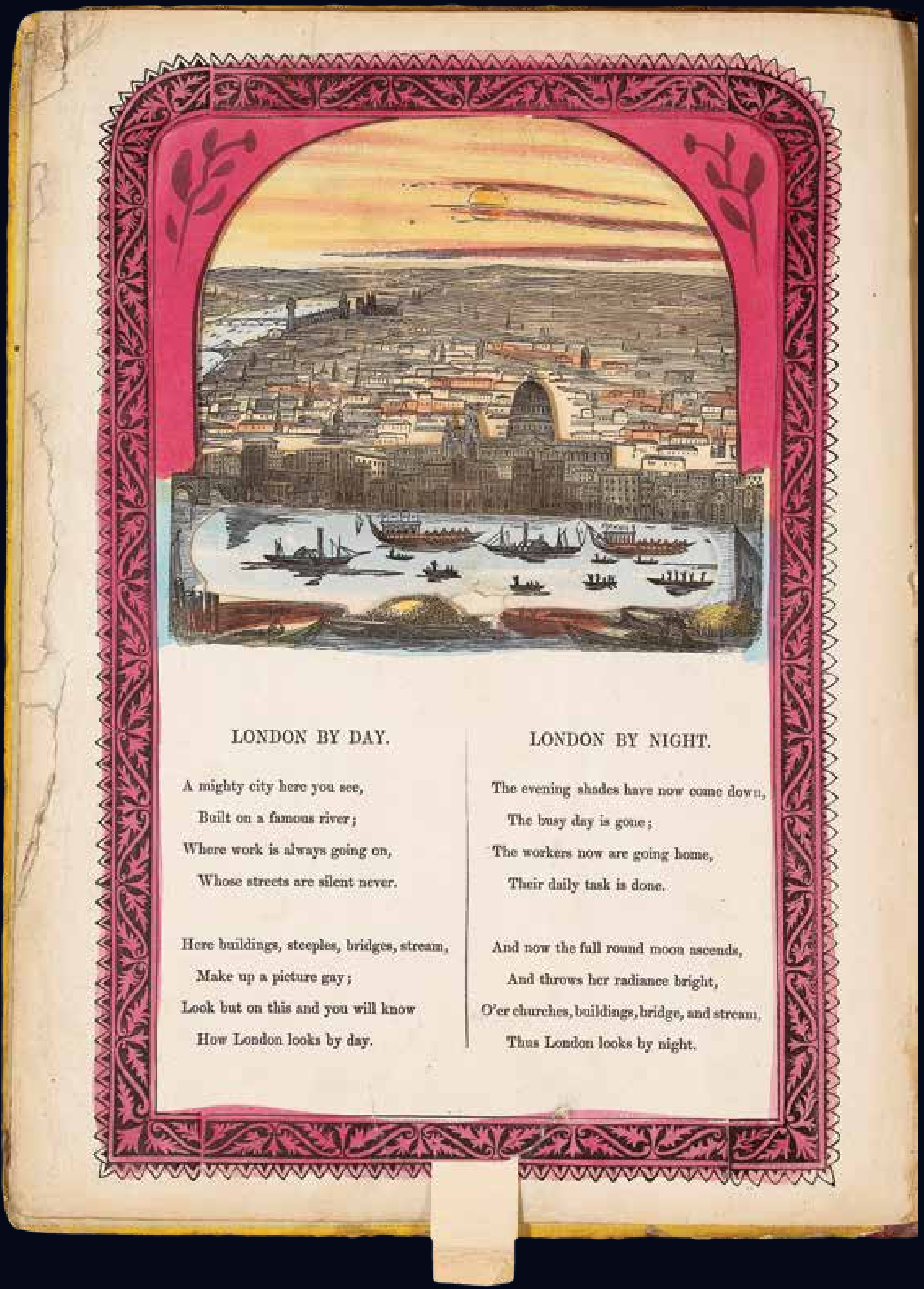
-'The Wonder Book of Nature's Transformations'. London, Ward & Lock, 158, Fleet Street, [1861]. Quarto bound in 6s. (285 by 210mm). Six wood-engraved plates with pull-down tabs and moveable parts, with contemporary hand-colour in full, letterpress captions, some edges a little frayed; original publisher's colour-printed pictorial boards, backed with red cloth, a little worn. Known in only a handful of examples: Bodleian, British Library, and Princeton.

-'Darton's Instructive Moveable Books. The Book of Trades: Showing the Mechanical Movements in each trade to instruct and amuse young Children'. London, Darton & Co., 58 Holborn Hill, [1847-1860]. Large octavo (200 by 170mm). Eight lithographed plates with pull-down tabs and moveable parts, with contemporary hand-colour in full; original publisher's printed yellow paper over boards, backed with red cloth, a little worn.

Known in only two other examples: Morgan Library, and Princeton.







LONDON BY DAY.

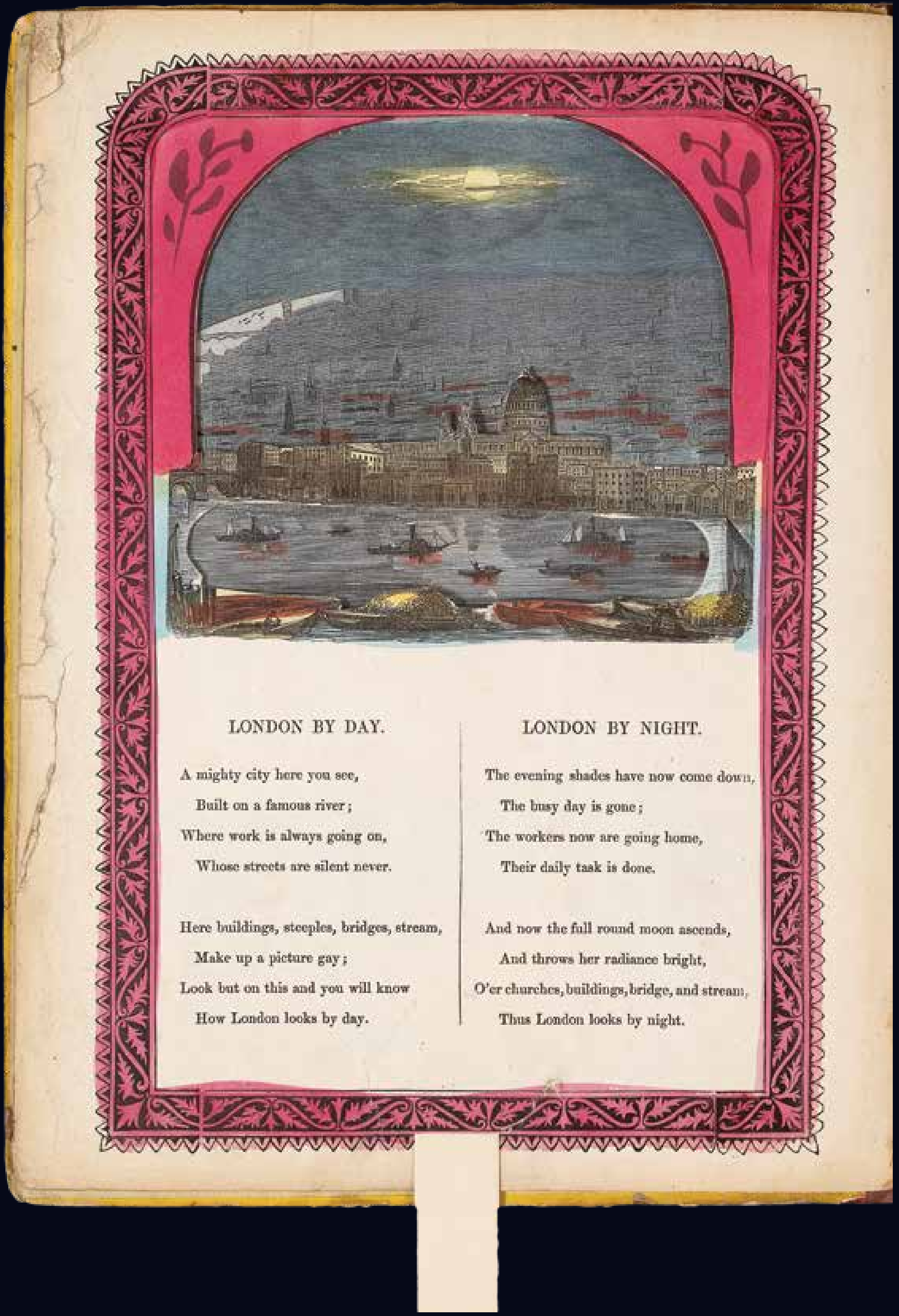
A mighty city here you see,
Built on a famous river;
Where work is always going on,
Whose streets are silent never.

Here buildings, steeples, bridges, stream,
Make up a picture gay;
Look but on this and you will know
How London looks by day.

LONDON BY NIGHT.

The evening shades have now come down,
The busy day is gone;
The workers now are going home,
Their daily task is done.

And now the full round moon ascends,
And throws her radiance bright,
O'er churches, buildings, bridge, and stream,
Thus London looks by night.



LONDON BY DAY.

A mighty city here you see,
Built on a famous river;
Where work is always going on,
Whose streets are silent never.

Here buildings, steeples, bridges, stream,
Make up a picture gay;
Look but on this and you will know
How London looks by day.

LONDON BY NIGHT.

The evening shades have now come down,
The busy day is gone;
The workers now are going home,
Their daily task is done.

And now the full round moon ascends,
And throws her radiance bright,
O'er churches, buildings, bridge, and stream,
Thus London looks by night.

Feel the Birn

46 **BIRN BROTHERS**

Theatrical Picture-book.

Publication
London, Birn Brothers, London E.C., 12 Milton Street., [1873].

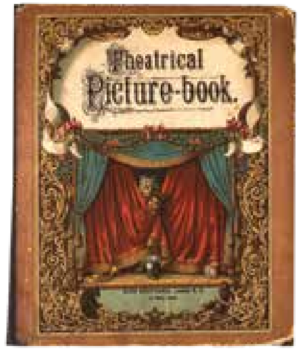
Description
Folio (320 by 260mm). Four colour-printed pull-up theatrical scenes, each made of four extending panels, a backdrop, and a card cover; folding into modern black cloth-backed original publisher's colour and gold printed pictorial paper boards, a little scuffed.

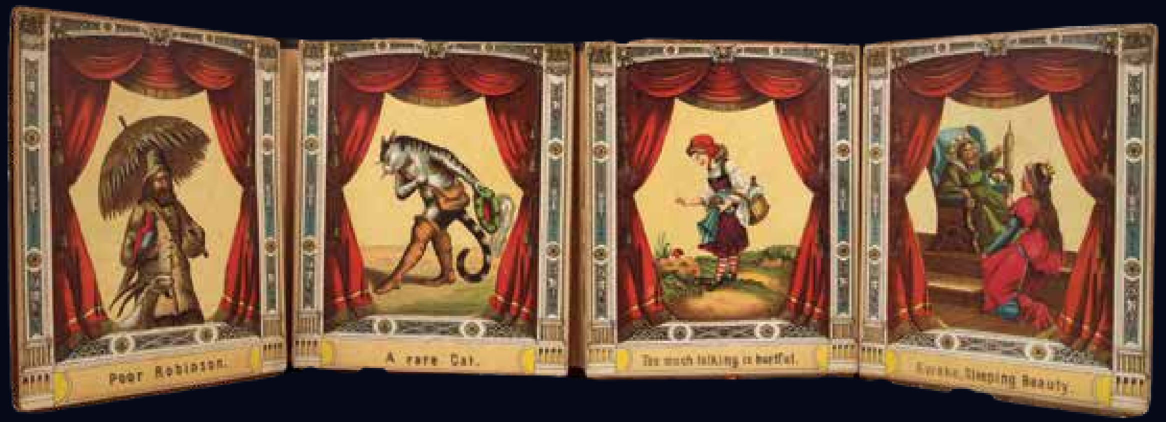
References
Publishers' Circular, June 1882, page 478.

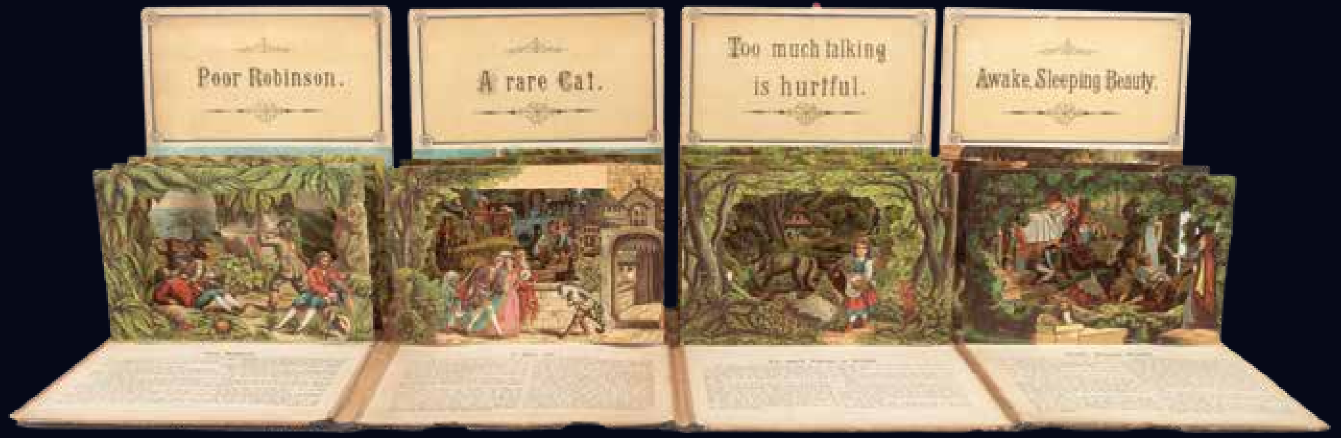
Number of items
1

A list of 'Trade Changes' in the 'Publishers' Circular' for June 1882 notified London's publishers that "Messrs. Birn Brothers, fine-art publishers, of London Wall, E.C., have recently removed to 12 Milton Street, corner of Chapel Street, E.C.". Founded and run by brothers J. and S. Birn, the firm was prolific in its output, producing a range of ephemera throughout the late-nineteenth and early-twentieth centuries, including cards, gifts and children's novelties. Their material was partly original and partly imported, and they also served the American market with a showroom on Fifth Avenue, NY.

In 1873, the Birn Brothers published a 'Theatrical Picture-book' containing four full-coloured theatrical scenes that could be pulled out and expanded to create three-dimensional impressions of a stage set-up, each one accompanied by narrative text. The scenes are entitled "Poor Robinson", "A rare Cat", "Too much talking is hurtful" and "Awake, Sleeping Beauty".


Theatrical
Picture-book.


Poor Robinson.
A rare Cat.
Too much talking is hurtful.
Awake, Sleeping Beauty.


Poor Robinson.
A rare Cat.
Too much talking
is hurtful.
Awake, Sleeping Beauty.

The circus is in town

47 **SUTHERLAND, Marion B.**

The Hippodrome. With illustrations.

Publication
Newcastle-upon-Tyne, Browne & Browne, 103 Grey Street & 1 Central Arcade, [c.1890].

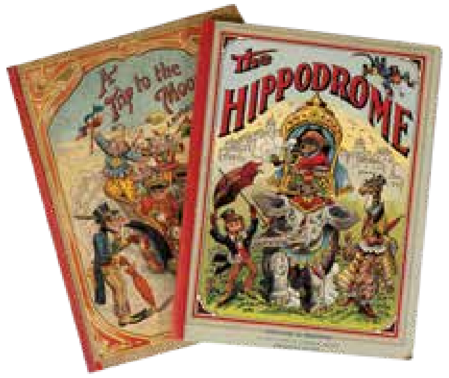
Description
Quarto bound in 6s (270 by 205mm). Six pull-up colour-printed Big-Top scenes made of two extending panels and a backdrop and a card cover; original publisher's red cloth-backed glazed pictorial paper boards, corners a little scuffed.

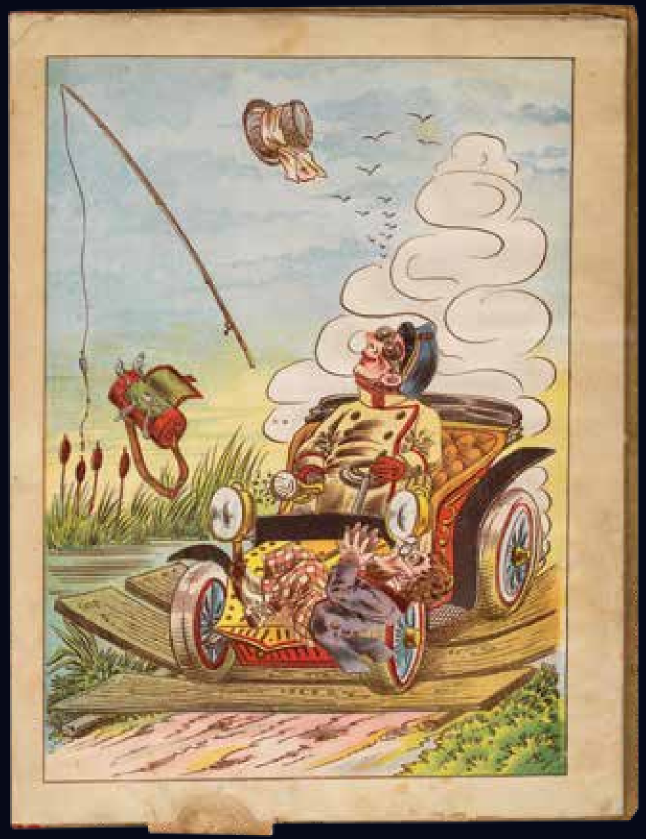
Number of items
2

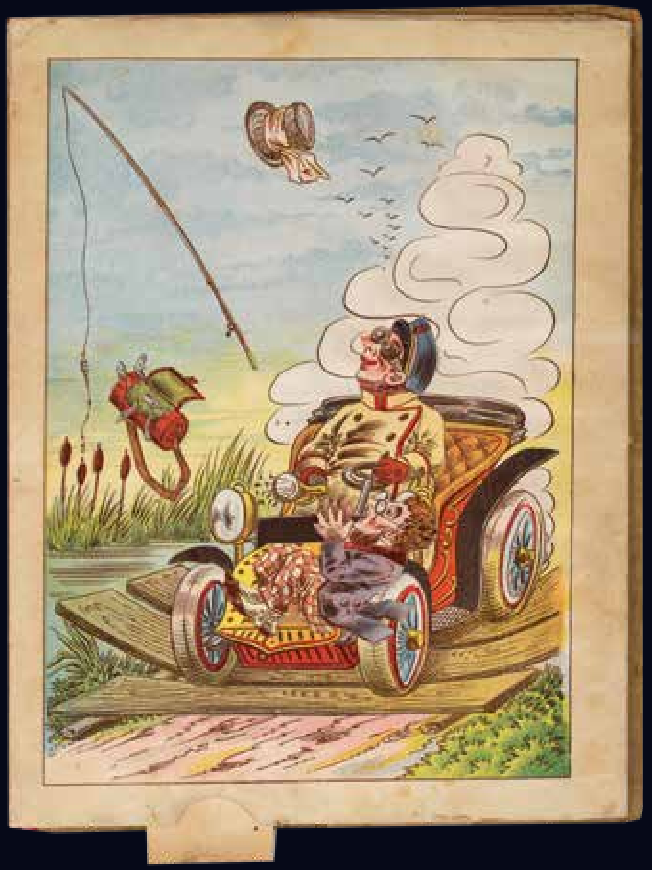
Nineteenth-century Newcastle booksellers and publishers, Browne & Browne, sold a large range of books, from contemporary fiction to children's materials. Several of the latter were interactive books with moveable or pop-up elements. Marion Sutherland's 'The Hippodrome' contains four full-colour lithographic plates which pop-up to reveal a circus attended by well-dress anthropomorphised animals. J.R. Pepper's 'A Trip to the Moon' is illustrated with scenes that can be brought to life by pulling the paper tab along the lower edge of the plate.

-PEPPER, J.R. 'A Trip to the Moon: A Moveable Picture Book'. Newcastle-upon-Tyne, Browne & Browne, 103 Grey Street & 1 Central Arcade, [c.1890]. Quarto bound in 6s (270 by 205mm). Five colour-printed plates with pull-down tabs and multiple moveable parts, some marginal repairs; original publisher's red cloth-backed glazed pictorial paper boards, worn. Possibly lacking one plate.

Rare: The only examples known.







THE TUCK SHOP

You can never have too much fun

48 **TUCK, Raphael**

Funny Town Fair.

Publication
London, Paris & New York, Raphael Tuck & Sons,... Publishers to Her Majesty the Queen,... Designed at the Studios in England and Printed at the Art Works in Bavaria, [1890].

Description
Folding panorama (1389 by 190mm) in six colour-printed panels, with a total of eight single-panel pop-up sections; original publisher's pale linen-backed pictorial paper boards, front cover with hinged overslip, last panel detached.

References
Not in Whitton.

Number of items
3

When the Second Schleswig War broke out in 1864, German carpenter Raphael Tuck (1821-1900) decided to relocate his family of nine to London. Within two years Tuck and his wife had established a shop selling frames and prints, most of which were imported from Germany. Although he could sometimes be found on the street, hawking his wares from a wheelbarrow, Tuck enjoyed success from the start, and by 1869 had moved to a larger shop. This move coincided with Tuck's three sons, Herman, Adolph, and Gustave, joining the business. With their help it soared to new heights, as they ventured into publishing with the manufacture of lithographs, oleographs, and chromolithographs, in which the firm excelled.

The most successful branch of the Tuck business was in cards: postcards, greeting cards, trade cards, and Christmas cards. The latter were promoted with particular zeal. In 1880, Adolph offered prizes of up to 500 guineas for new designs; thousands of entries were submitted, the best judged by experts from the Royal Academy, and eventually turned into a popular exhibition. Following Raphael's retirement in 1881, Adolph continued to innovate and expand the company's production, which came to include calendars, books, posters, and children's material.

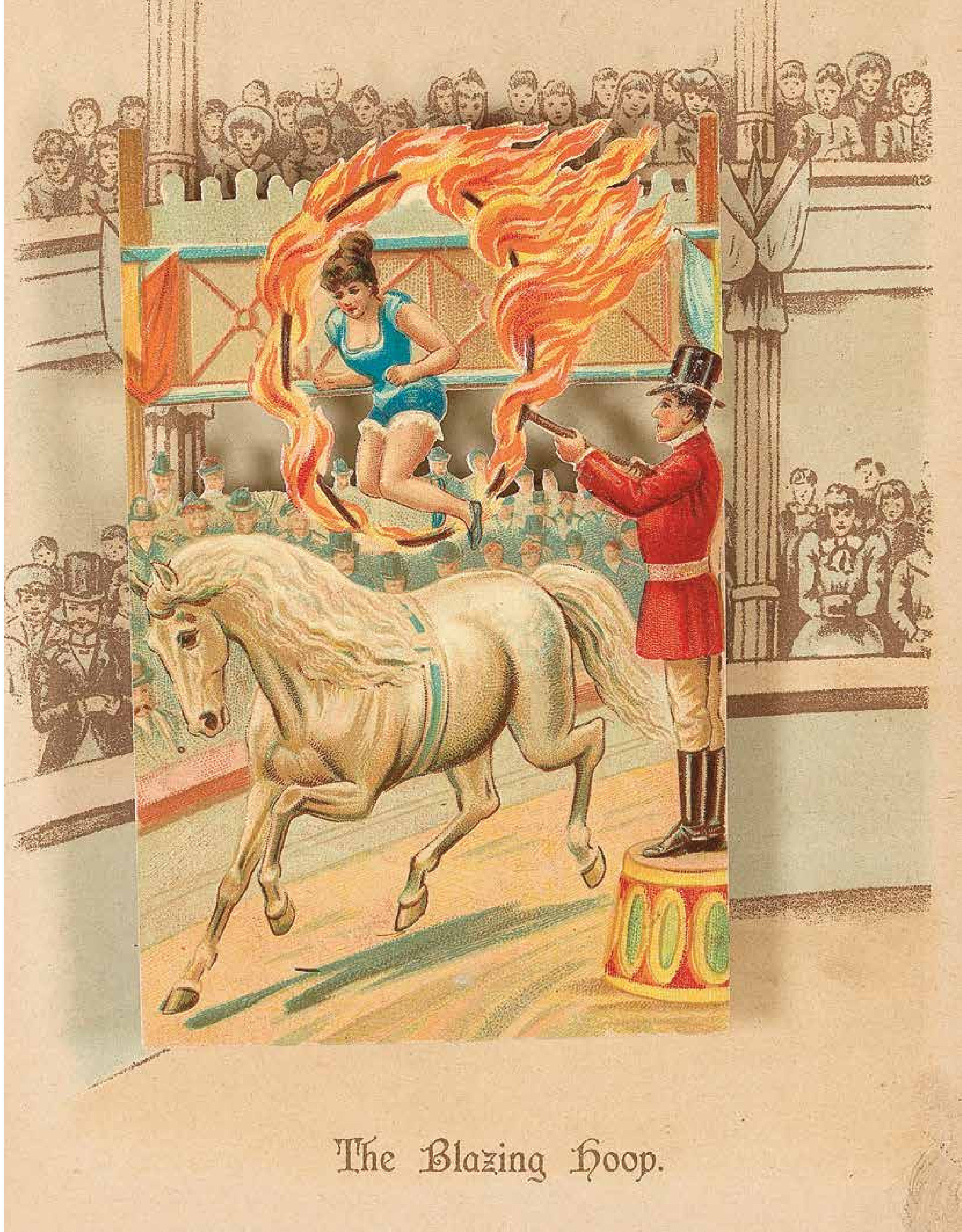
Included among the children's materials was a number of moveable books, created from 1890 through to the mid-twentieth century. Unlike the pop-up works of some contemporaries, Tuck's books relied more on the company's distinctive high-quality chromolithography and attractive design than on the technicality and sophistication of their mechanical parts.

Three of Tuck's early moveable books were 'Funny Town Fair', 'Fun at the Circus', and 'Fun in the Forest', all of which feature brightly-coloured illustrated scenes showing different activities and performances, from an acrobat jumping through a fiery hoop onto the back of a horse, to a dancing bear. These illustrations have pop-up sections to further bring them to life.

The little stories are written in somewhat questionable verse:

"Oh, Mr. Hippopotamus, you're very bad indeed,
Of medicines and tonics strong you greatly stand in need;
You've got the toothache and the mumps, the throat-ache and the cramp,
Which comes from taking gruel from a basin which was damp:
You'll find a mustard plaister twice a day will give you ease,
And - Mr. Hippopotamus, my fee's a guinea, please".

In 1899, the firm moved to a five-storey building they renamed Raphael House, which would remain their premises until it was destroyed in the Blitz 40 years later, essentially putting an end to the business. The early decades of the twentieth century, however, were prosperous ones, with Adolph Tuck awarded a baronetcy in 1910 thanks to the family's contribution to the industry.


The Blazing Hoop.

Rare: the only example known.

-‘Fun at the Circus’. London, Paris & New York, Raphael Tuck & Sons, [c.1890]. Small quarto (175 by 135mm). One double-page and four full-page tinted lithographed plates with colour-printed single-panel pop-up sections; original brown cloth-backed publisher’s pictorial paper boards, a little worn at the extremities.

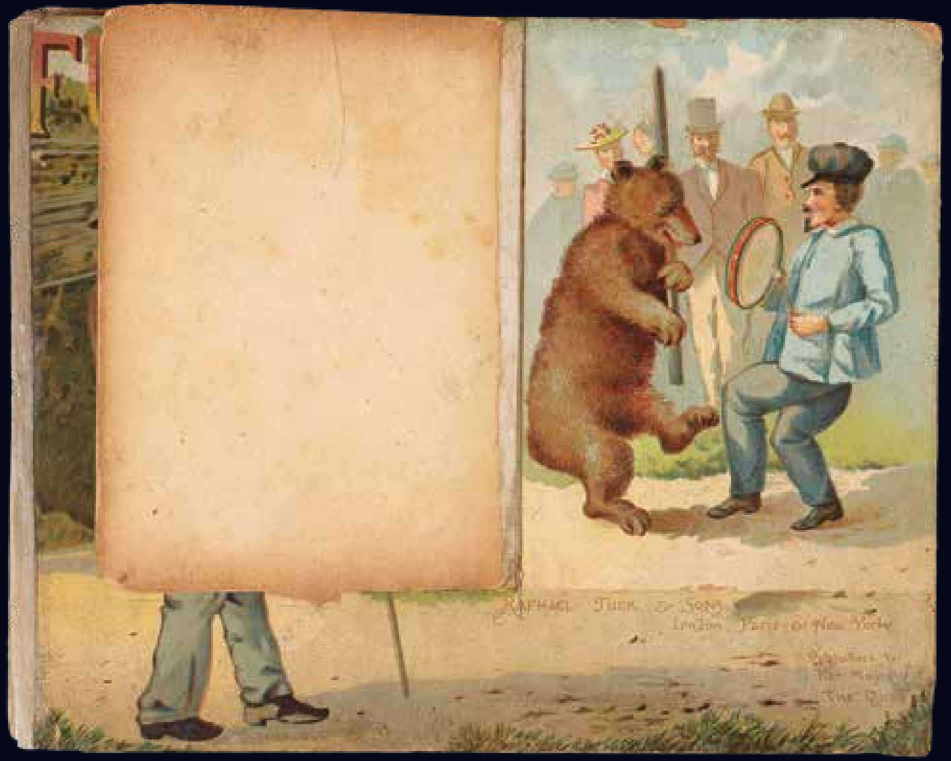
-‘Fun in the Forest’. London - Paris - New York, Raphael Tuck & Sons, Ltd.,... Designed in England. Printed in Bavaria, 1896. Quarto (255 by 195mm). Four colour-printed plates each with pull-down tabs and multiple moveable parts, further colour vignettes throughout, and one line drawing; original publisher’s brown cloth-backed pictorial paper boards.

Rare: One of only two known: at Cambridge, and the Bibliotheek Zuidkennemerland in the Netherlands.

Provenance
“Bobbie from Sara”.

FUN AT THE CIRCUS

FUNNY TOWN FAIR
RAPHAEL TUCK & SONS



Slovenly Peter

49 **TUCK, Raphael; and Clifton BINGHAM**

Slovenly Peter. Father Tuck's "Mechanical" Series.

Publication
London - Paris - New York, Raphael Tuck & Sons, Ltd, Publishers to the Queen. Designed in England. Printed in Bavaria, [c.1895].

Description
Quarto (255 by 190mm). Four colour-printed plates each with pull-down tabs and multiple moveable parts, further colour vignettes, and some uncoloured, throughout; original publisher's red cloth-backed pictorial paper boards, a little scuffed at the extremities.

References
Not in Whitton.

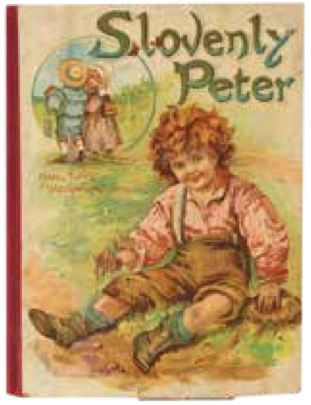
Number of items
1

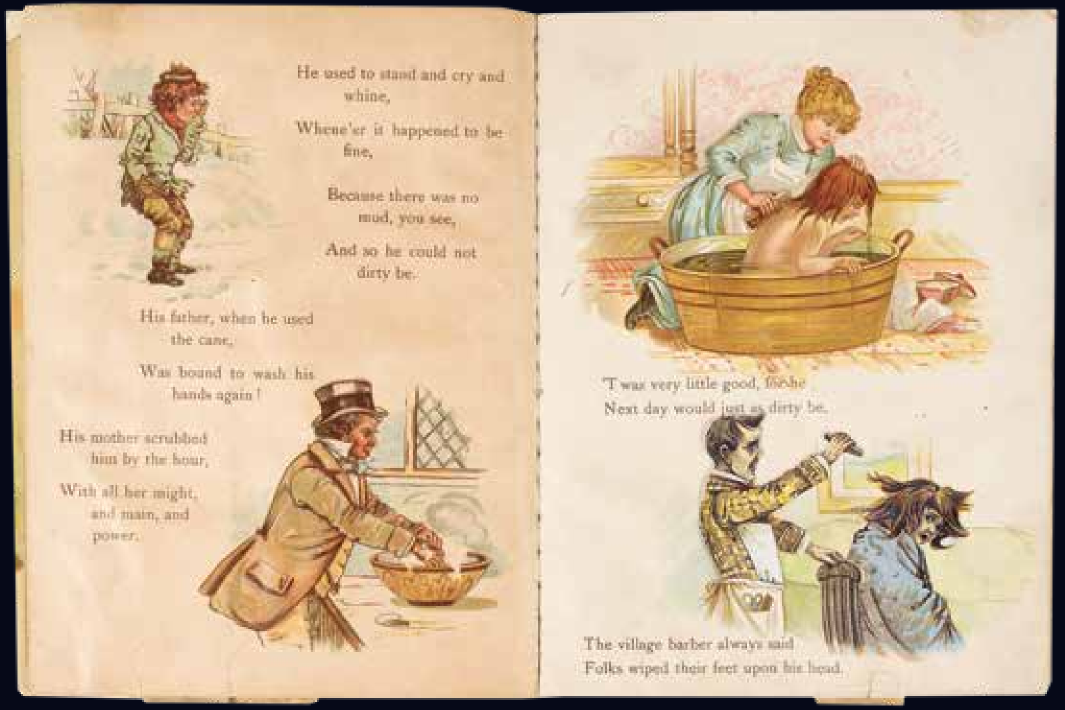
One of the contributors to the "moveables" industry in London during the late-nineteenth century was lyricist and author Graham Clifton Bingham. He wrote a range of material for children, including operettas, musical sermons, and text in verse and prose for publishers including Ernest Nister and Adolph Tuck, as here.

When German doctor Heinrich Hoffmann wrote and illustrated a book entitled 'Struwwelpeter' ('Slovenly Peter') for his infant son, he was not aware that he had created one of the most influential children's books of the day. Written in rhyming couplets, the book warns children of the dangers of behaviours such as playing with matches, fidgeting at mealtime, and sucking their thumbs. In the latter case, a creature with scissors for hands would come and chop off their thumbs!

The work was published in 1845 and within 30 years had run to 100 editions. Slovenly Peter proved popular abroad too, with translations into a number of languages including English. Towards the end of the nineteenth century, Raphael Tuck & Sons published a moveable edition, with coloured illustrations animated by pull-tabs. One such illustration shows a barber attempting to comb Peter's slovenly mop!

Rare: the only known example.





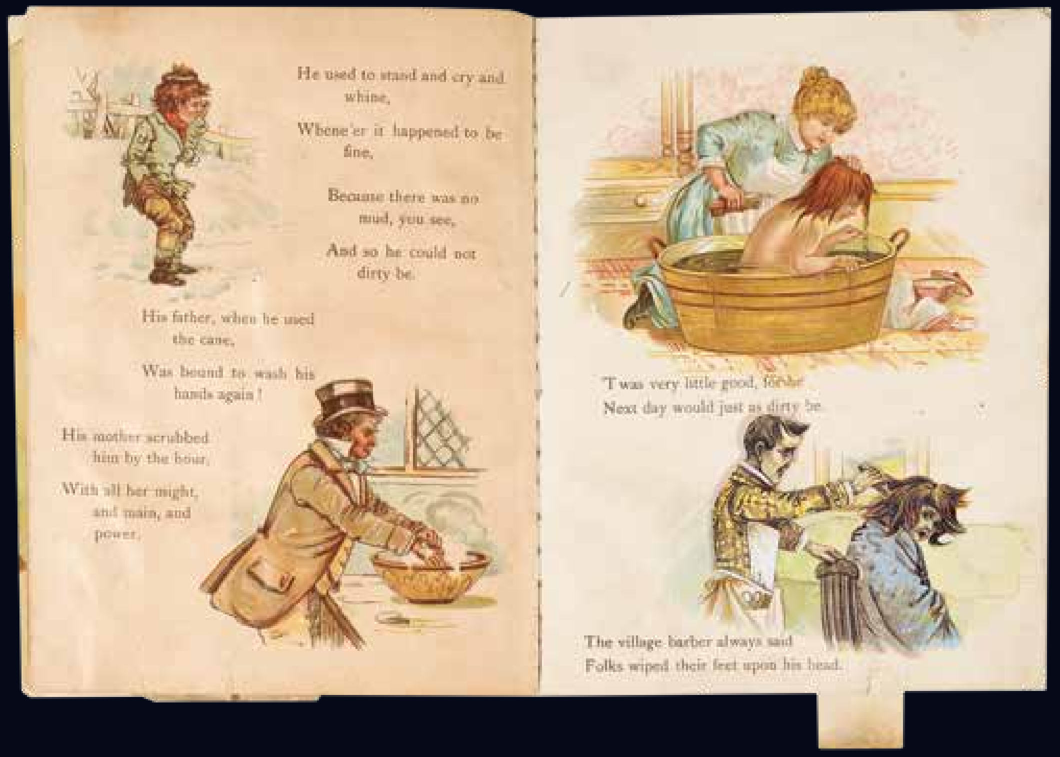
He used to stand and cry and whine,
Whene'er it happened to be fine,
Because there was no mud, you see,
And so he could not dirty be.

His father, when he used the cane,
Was bound to wash his hands again!

His mother scrubbed him by the hour,
With all her might, and main, and power.

'T was very little good, for he
Next day would just as dirty be.

The village barber always said
Folks wiped their feet upon his head.



He used to stand and cry and whine,
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And so he could not dirty be.
His father, when he used the cane,
Was bound to wash his hands again!
His mother scrubbed him by the hour,
With all her might, and main, and power.
'T was very little good, for he
Next day would just as dirty be.
The village barber always said
Folks wiped their feet upon his head.

“English cats that do not look and live like Louis Wain cats are ashamed of themselves” (Wells)

50 TUCK, Raphael; and Louis William WAIN

Fun and Frolic. Father Tuck’s “Panorama” Series. With Louis Wain.

Publication
London, Paris, Berlin, New York, Raphael Tuck & Sons, Ltd., Publishers to Their Majesties the King & Queen & H.R.H The Prince and Princess of Wales,...Printed in Germany, [1896].

Description
Folding panorama (1700 by 110mm), in ten colour-printed panels; publisher’s red cloth-backed colour-printed paper boards.

References
cf. Whitton, page 165; ‘ABC’: Whitton, pages 18-23, ill. V.; ‘Catland’, not in Whitton.

Number of items
2

Raphael Tuck & Sons was the publisher of choice for several artists and illustrations, including Louis Wain (1860-1939). From the 1890s onwards, Wain illustrated over one hundred children’s books, generally incorporating the idiosyncratic anthropomorphised cats that made him a household name, and led H.G. Wells to declare that “English cats that do not look and live like Louis Wain cats are ashamed of themselves”.

‘Fun and Frolic’ was one of the many children’s books that featured Wain’s illustrations, including innumerable cats getting up to all sorts of mischief, as well as other animals such as butterflies, bears, and dogs, who are holding a rally to campaign against the muzzle. The accompanying verse was written by Clifton Bingham.

‘Days in Catland’ includes scenes such as a mother cat bathing one of her litter, and a schoolroom of kittens learning about the geography of Catland, which appears to be made up of regions such as “Meat Country” and “Meow Land”. It is narrated by verse by Arthur Burnaby, which explains how, for instance:

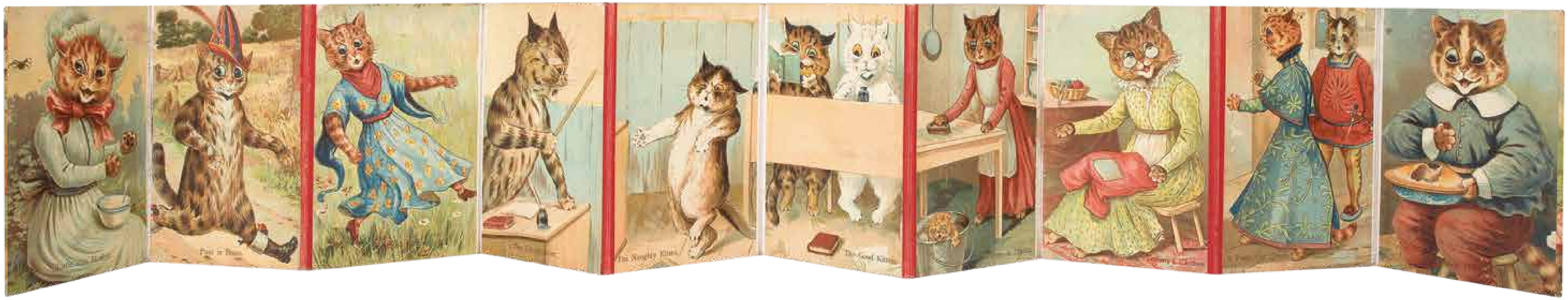
“At dinner-time they’re never late,
And don’t they make a clatter!
At such a rate they clear each plate,
You see them getting fatter”.

On the envelope, Raphael Tuck instructs the reader to “insert the figures, which will be found in the pocket attached to this book, into the spaces which are marked with numbers corresponding to those upon the figures”.

-TUCK, Raphael; and Louis William WAIN. ‘Days in Catland with Louis Wain. Father Tuck’s Panorama’. London, Paris, New York, Raphael Tuck & Sons, Ltd., Publishers to Their Majesties the King & Queen,... Designed in England - printed in Bavaria, [1903]. Folding panorama (270 by 1200mm) in four colour-printed panels laid down on boards, with 14 numbered moveable figurines; original publisher’s colour-printed paper boards, integral envelope and flap on back cover, some minor restoration.

-TUCK, Raphael; and [?Louis William WAIN]. ‘Father Tuck’s ABC Spelling Book. Father Tuck’s Little Lesson Series’. London, Paris, New York, Raphael Tuck & Sons Ltd., Publishers to the Queen,... Designed in England. Printed in Bavaria, [after 1894]. Oblong quarto (200 by 285mm). Two double-page colour-printed plates, each with single extending concertina panel, endpapers and centrefold with sepia vignettes, complete paper Alphabet inserts in original envelope at end; original publisher’s light linen backed colour-printed pictorial paper over boards, stapled as issued, a little scuffed at the extremities.

Wain is not credited as the artist behind ‘Father Tuck’s ABC Spelling Book’, but given the similarity in style, the monopoly he had over cat portraits at the time, and his close working relationship with the Tuck firm, it is likely that he was responsible for its illustration.



In bi-plane sight

51 **TUCK, Raphael; and Bernard WAY**

Crossing the Channel. Panorama with Moveable Pictures.

Publication
London, Paris, New York, Raphael Tuck & Sons, Ltd., Publishers to Their Majesties the King & Queen,... Designed in England - printed in Bavaria, [c.1920].

Description
Folding panorama (270 by 1200mm) in four colour-printed panels laid down on boards, with 12 numbered moveable figurines; original publisher's colour-printed pictorial paper over boards, integral envelope, without flap, on back cover, hinges and some corners strengthened.

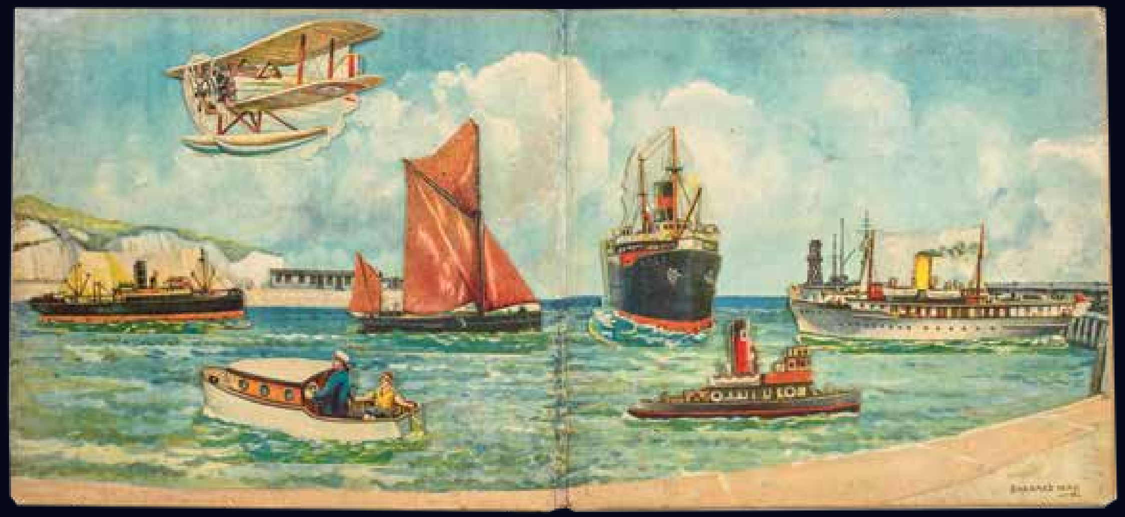
References
Not in Whitton.

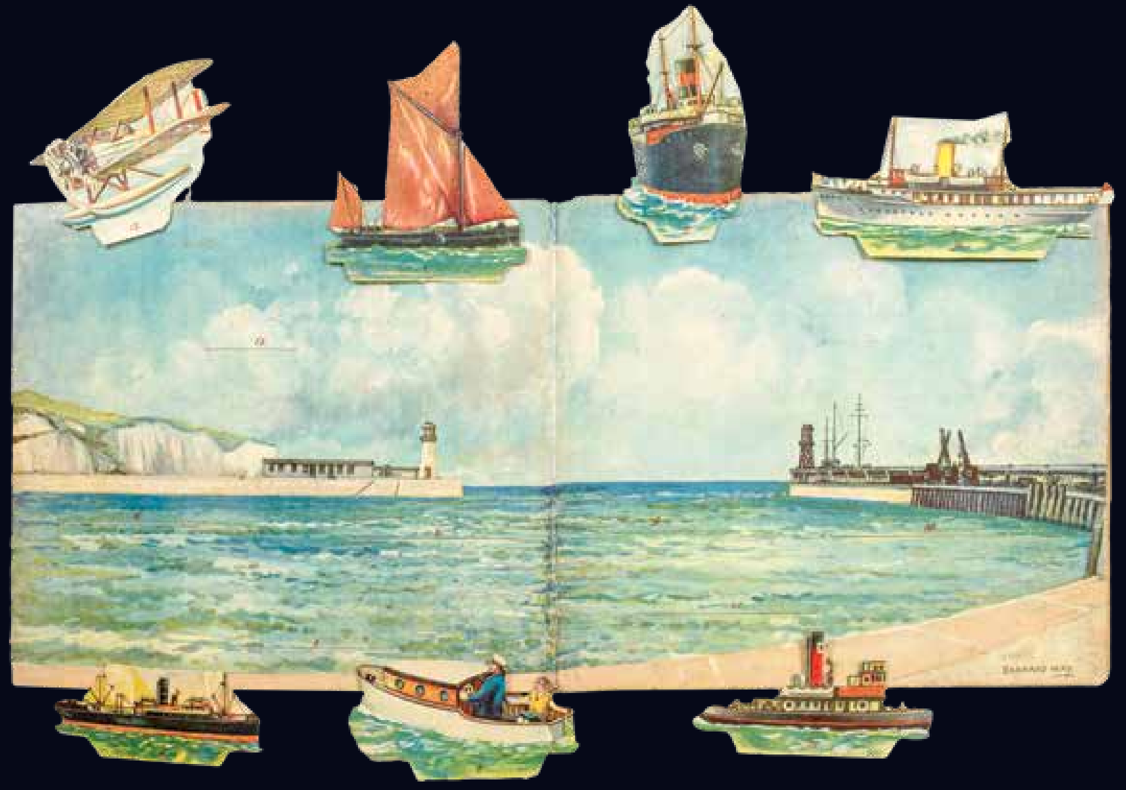
Number of items
c.50

Among the artists whose work was published by Raphael Tuck & Sons was Bernard Way, who came from a family of printers and artists. Way made a niche for himself illustrating technical books, often about transport and industry, for both children and adults. In one publication, Way himself is described as "a well-known and eminent engineer", a claim supported by the intricate details of the machinery and engines depicted in his illustrations. His 'Crossing the Channel' offers readers a panoramic view of the Channel, with moveable figurines of all manner of sea- and air-borne transportation, including sailing ships, seaplanes and steamboats. Although only 11 moveable figurines are called for, there is a twelfth, a soaring sea bi-plane, included in the present example.

[WITH]: A significant collection of approximately 50 titles by Tuck.

CROSSING THE CHANNEL
PANORAMA
with
Movable
Pictures





MISTER NISTER

A shining light of children's books

52 **NISTER, Ernest**

The Magic Toy-Book.

Publication
London, Ernest Nister, 24 St. Bride Street E.C. [and] New York, E.P. Dutton & Co., 31 West Twenty-Third Street. Printed by E. Nister at Nuremburg (Bavaria), [c.1890].

Description
Quarto (220 by 190mm). Colour-printed half-title, eight colour-printed lantern plates, illustrated throughout; original publisher's blue cloth-backed glazed colour-printed paper boards, some leaves loose, but complete.

References
Not in Hunt.

Number of items
1

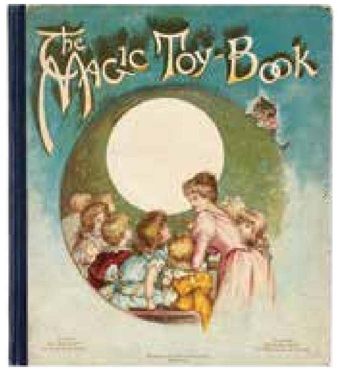
The plates of 'The Magic Toy-Book' transform when a light is shone through from the other side. It is exceptionally rare, with only one other institutional example known, at the British Library.

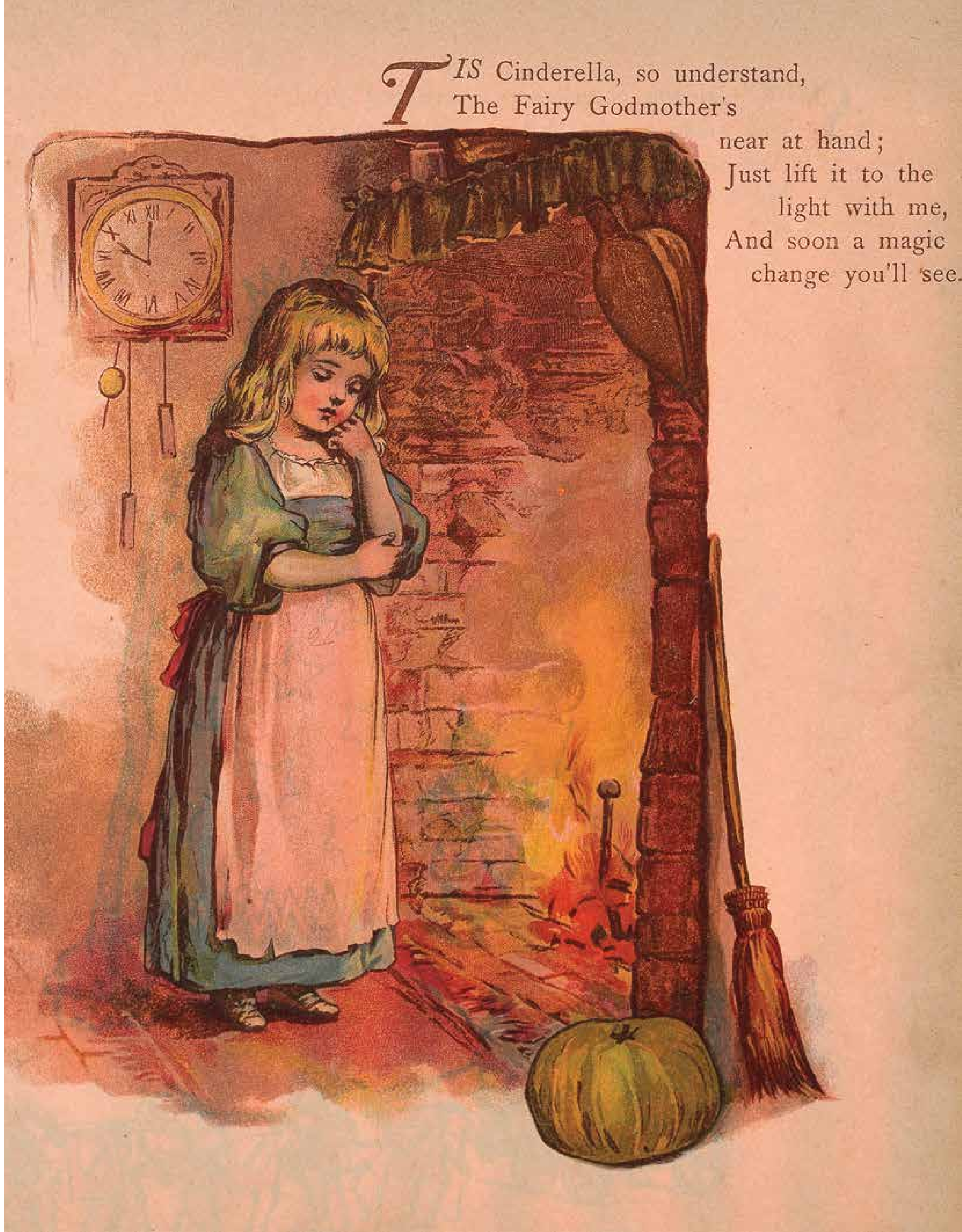
German printmaker and publisher Ernest Nister (1842-1909) was an important figure in the "moveables" industry. In 1877, he acquired a small lithographic workshop in Nuremberg, where he manufactured a range of printed material including calendars and greeting cards. His international success, however, can be attributed to the pop-up children's books in which he began to specialise towards the end of the nineteenth century.

Nister's principal innovation was affixing the moveable pieces to facing pages, so that when the book was opened, the pop-up popped up automatically; by contrast, other moveable books of the time required the reader to manipulate pull-tabs or volvelles. He also included "dissolving" pictures, with the moveable components constructed like a Venetian blind, so the panels could be flipped over simultaneously to reveal a new image.

Such was the success of Nister's books that he expanded his firm, setting up premises in London and working with a New York agent to distribute his work in the United States. He collaborated with several prolific contemporary artists, although he was accused of replacing their signatures with his own monogram on the final product.

Provenance
With the ownership inscription of "Gladys L. Trowsdale Sept: 15: 1898" on the front free endpaper.





'TIS Cinderella, so understand,
The Fairy Godmother's
near at hand;
Just lift it to the
light with me,
And soon a magic
change you'll see.

One of the first moveables to include spinning figures

53 NISTER, Ernest; G.W. THOMPSON; Fred E. WEATHERLEY; Clifton BINGHAM

This Way and that Way: A book of Push and Pull Pictures.

Publication
London, Ernest Nister, 24 St. Bride Street, E.C., [and] New York: E.P. Dutton & Co., 31 West Twenty-Third Street [c.1890].

Description
Folio (370 by 265mm). Eight colour printed plates each with pull-down tabs and multiple moveable parts; original publisher's red cloth-backed glazed pictorial paper boards, gilt.

References
Hunt, pages 292 and 340.

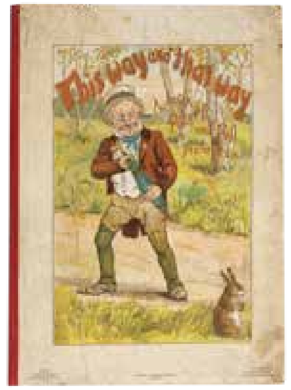
Number of items
1

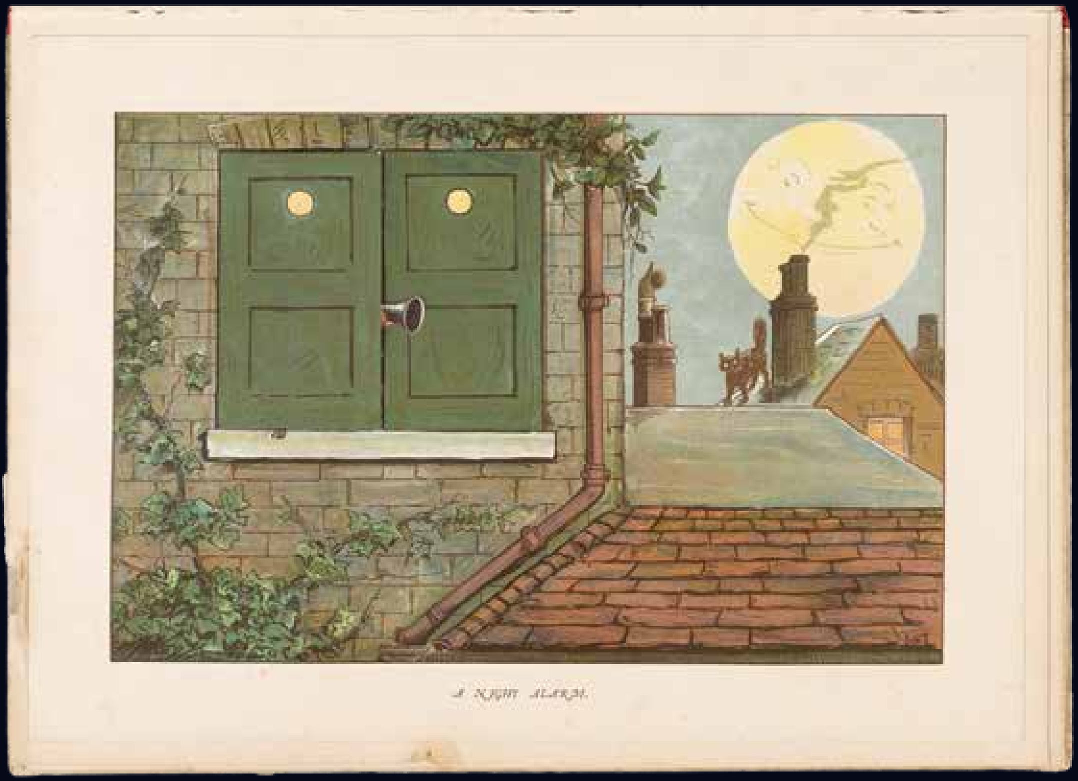
A superb example of one of the most complex "moveables", incorporating a new form of spinning figure. Nister's children's books have a reputation for being sweet and wholesome, however 'This Way and that Way' is not at all in the same vein. There are eight plates in all: 'The Boy and the Birch' is self-explanatory; in 'The Beau and the Belle', a young buck summons an attendant; in 'The Old Sportsman', a man tries to shoot a rabbit; in 'The Crocodile and the Dentist',... well you can guess the outcome!; 'Turning a Somersault' involves a young larrikin and a policeman; and 'A Night Alarm' involves more shooting.

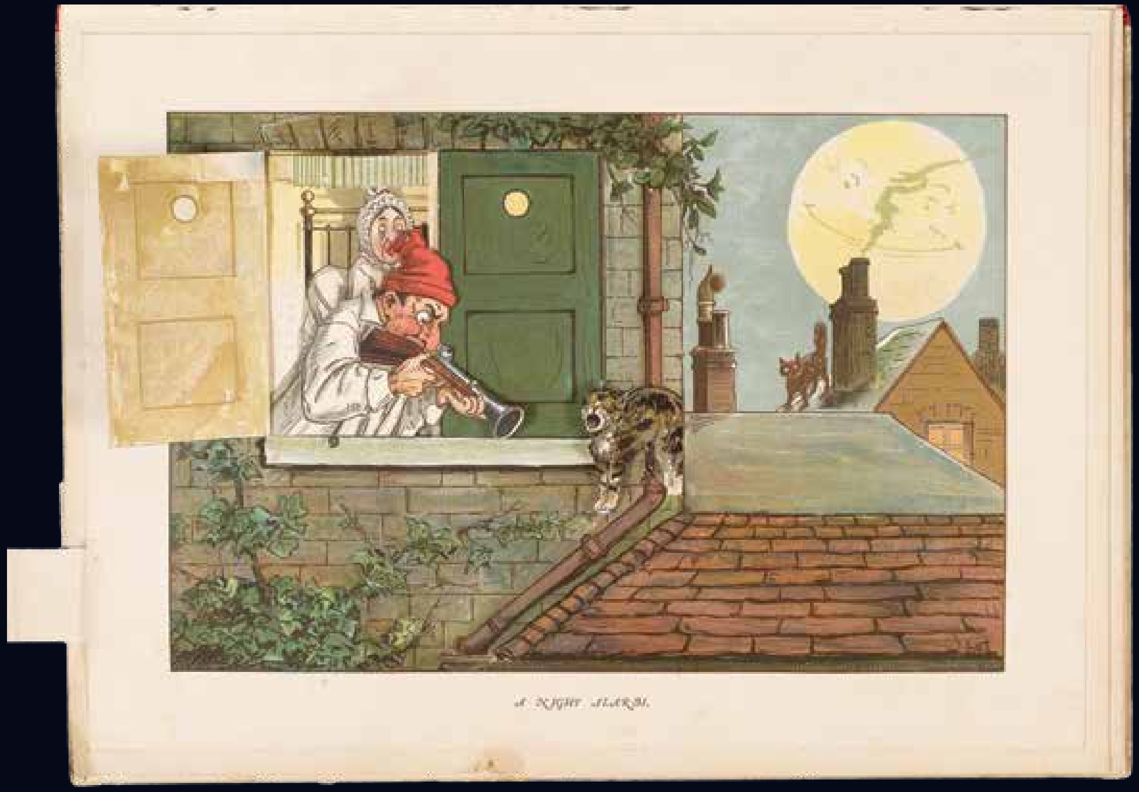
Among the contributors whose art and writing appeared in Nister's moveable books were G.W. Thompson, who specialised in charming depictions of anthropomorphised animals, lyricist and lawyer Fred Weatherley, and illustrator Graham Clifton Bingham, who was also published by Adolph Tuck.

Rare: "This is the only Nister moveable that I have seen containing the most intricate hidden mechanisms that are very similar to the moveable picture books of Lothar Meggendorfer" (Hunt). Citing the Temperley example, Hunt goes on to say that she has not seen another. However, examples are known in the National Library of Scotland, at Cambridge, Yale, and Stanford.

Provenance
The retrospective ownership inscription of Dudley Thacker "189..."; and presented by him to "Betty & Winifred, from their loving Father Xmas 1919", on the front endpapers.




A NIGHT ALARM.


A NIGHT ALARM.

Marching on

54 **NISTER, Ernest**

The Soldier Panorama Book: A novel Colour Book for Children, with an Introduction by Clifton Bingham.

Publication
London, Ernest Nister [and] New York, E.P. Dutton & Co., [c.1903].

Description
First edition. Folio (290 by 250mm). Five double-page colour-printed plates each with double pop-up panels; original publisher's brown cloth-back glazed colour-printed pictorial paper boards.

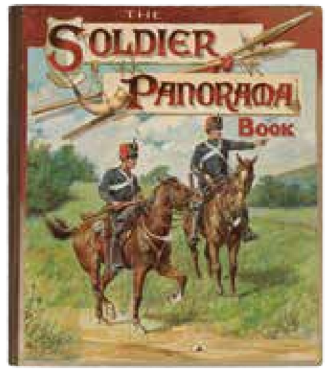
References
Not in Hunt.

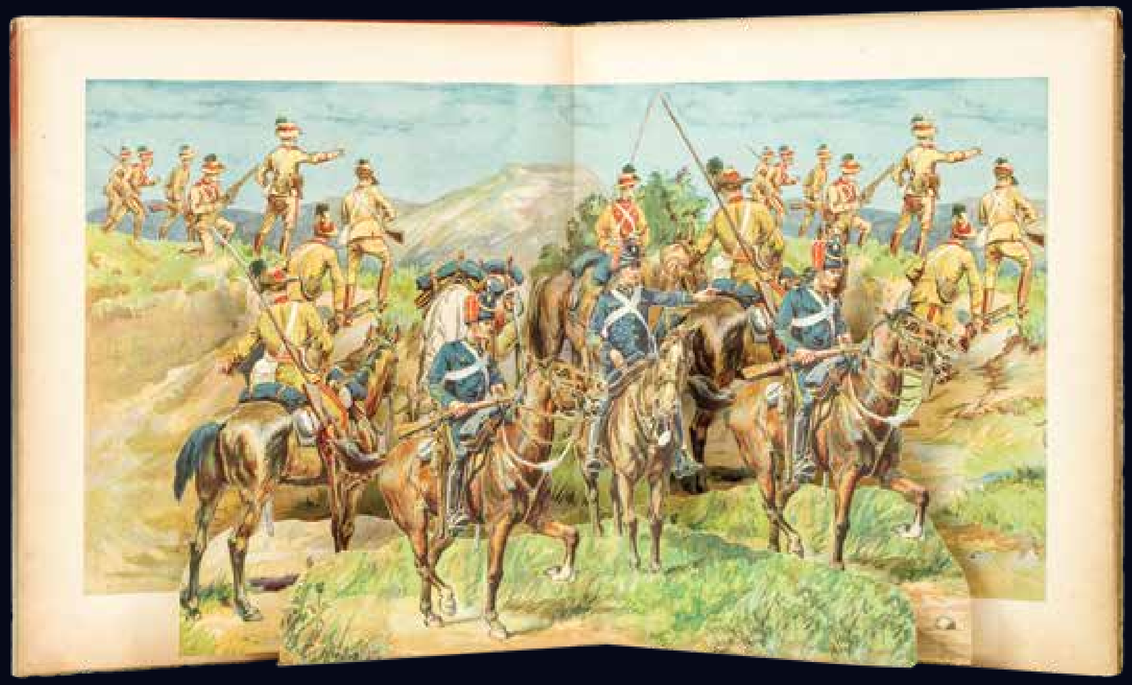
Number of items
1

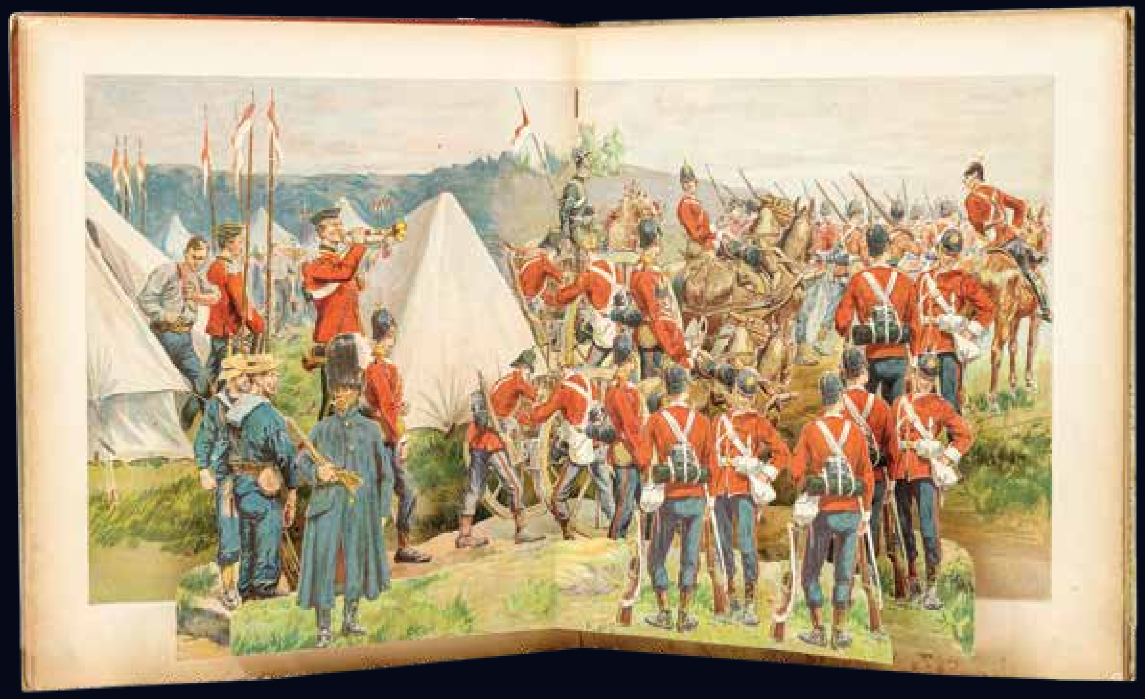
'The Soldier Panorama Book', published by Nister in 1903, contains five coloured double-page illustrations of different militaries, namely The Royal Scots Fusiliers, the New South Wales Lancers and Irish Hussars, Lancers, Sailors and Infantry, Royal Horse Artillery and Dragoons, and Indian Soldiers with a British Army Officer. Each of these pages features two levels of pop-up illustrations to give depth to the scene depicted. The rest of the book is made up of illustrations showing other military activity or children play-fighting, and is narrated in verse:

> "Alas! the gallant deed was rash,
> For down he tumbled with a crash;
> And, what was really worse than all,
> The drum was broken in the fall!"

Provenance
"To Allan, Wishing you a Merry Christmas from B.L. Cameron, R. Rich, F. Howard, W.D. Game, E. Molezappel, Christmas 1903" on the front free endpaper.







A puzzled H.M.S. Victory

55 **NISTER, Ernest**

The Puzzle Box of Ships.

Publication
London, Ernest Nister [and] New York, E.P. Dutton & Co., Printed in Bavaria, [c.1903].

Description
Six colour-printed paper over wood jigsaws, interleaved with original paste-board; loose in original colour-printed paper board covers, rebacked with red cloth.

Dimensions
300 by 220mm (11.75 by 8.75 inches).

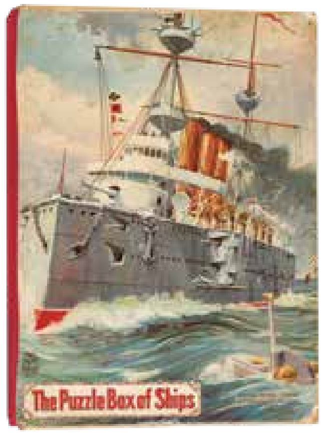
References
Hunt, page 108.

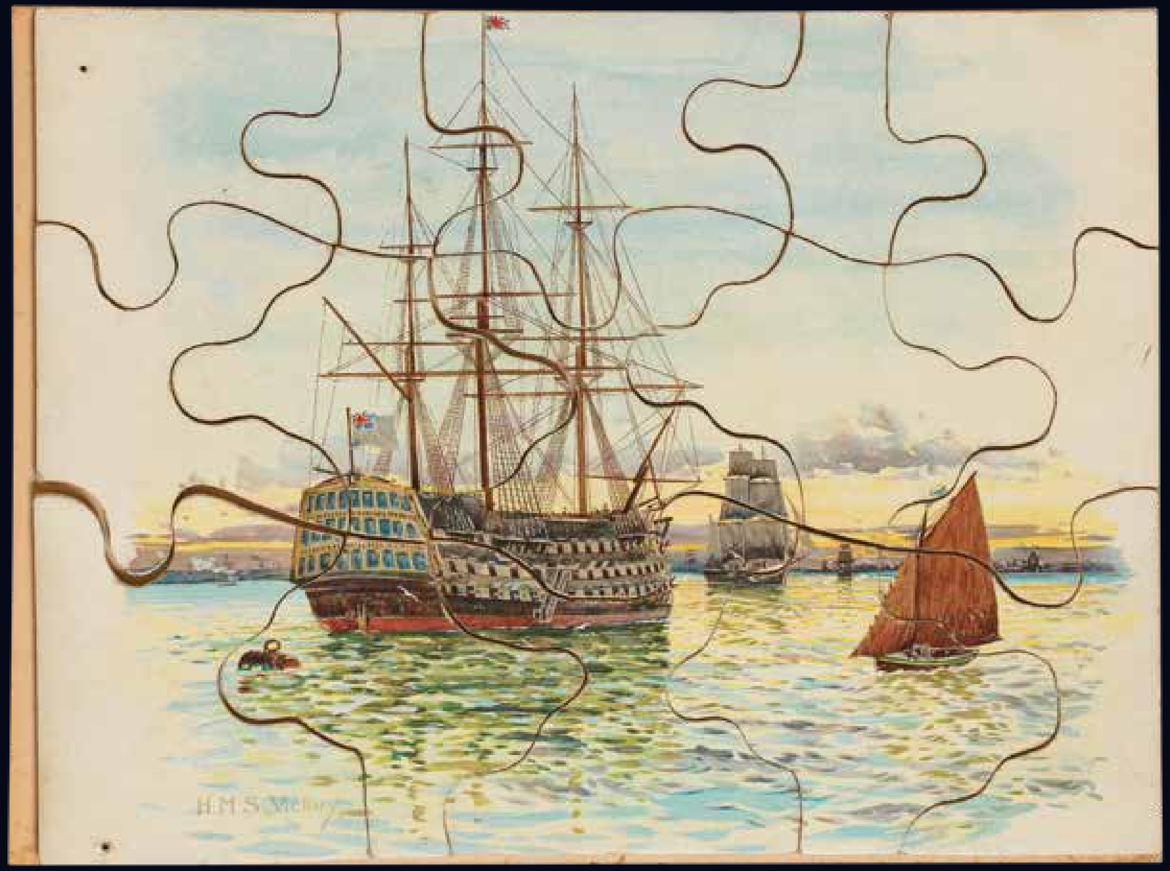
Number of items
c.60

In addition to books that could be moved, painted, and played with, Nister published a number of puzzle boxes for children. One of these was 'The Puzzle Book of Ships', with scenes including: Fishing Boats, A Lifeboat Rescue', 'Nelson's Warship H.M.S. Victory', A Viking Longboat, 'Shackleton's Polar Explorer', and 'Racing Yachts'. These illustrations are cut into 15 jigsaw pieces to be assembled by the user.

Rare: only one other example known, in a box rather than a binding.

[WITH]: A significant collection of approximates 60 titles by Nister.





The first books to self-identify as Pop-Ups

56 **[JOHNSON, Alfred]**

The Pop-Up Book With Original Rhymes and Drawings. Provisionally Patented.

Publication
Harborne, England, The "Chad Valley" Toys & Games, [c.1907-1914].

Description
Octavo (170 by 125mm). Eight leaves, each with colour-printed "Pop-up" figure, elastic mechanism renewed, other minor associated repairs; modern black cloth, original publisher's pictorial paper boards, edges repaired.

References
Worley, for 'British Map Engravers - A Supplement', online.

Number of items
c.340

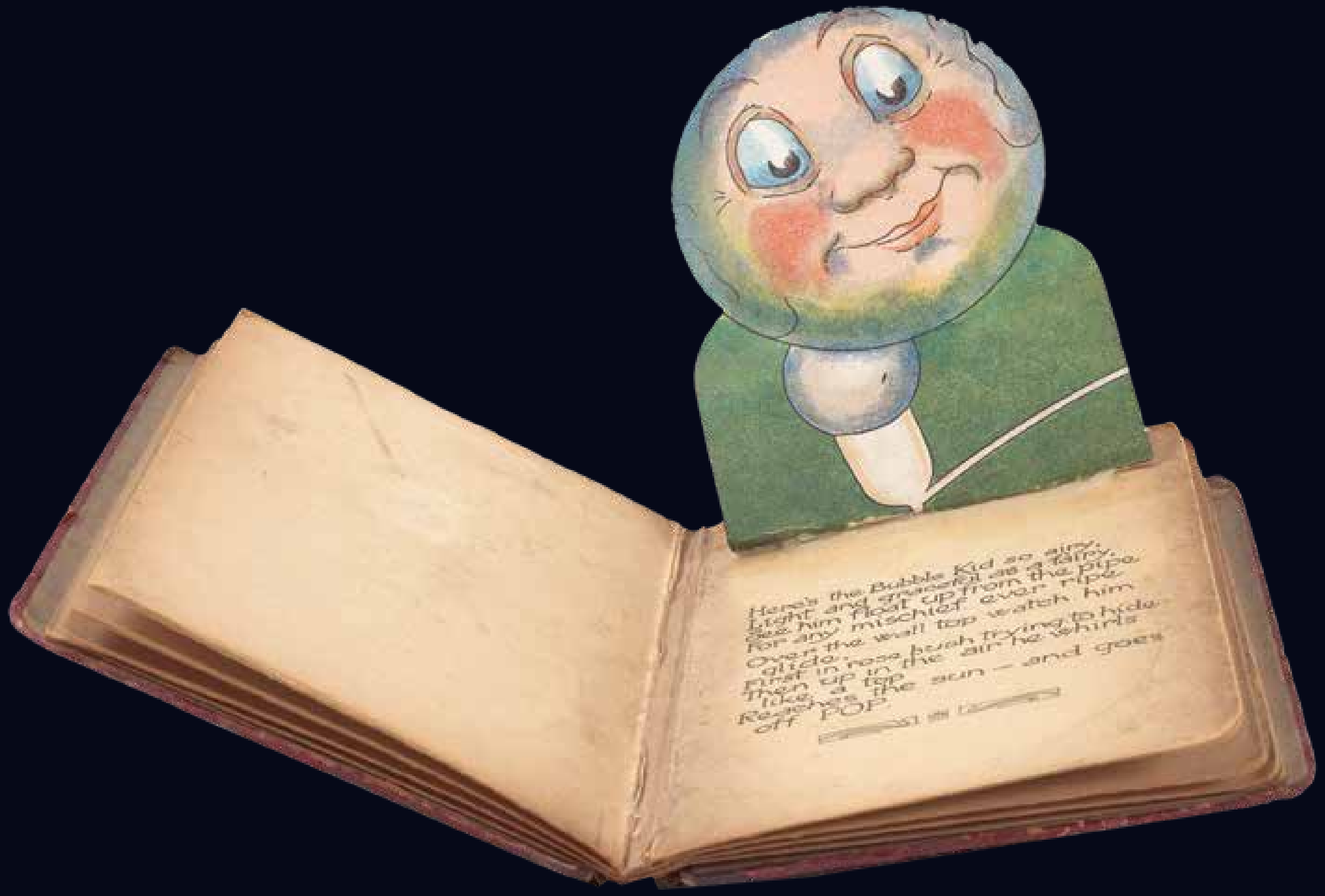
"Pip pip and pop,
I'm here on top,
But just take a peep inside.
The pictures will please,
There's nothing to tease,
"Tip-top" you will quickly decide".

The spring-loaded characters of these little "Chad Valley" books, are the first to be officially called "Pop-Up": "It's nice to read the Pop-up book / And then to pop into bed / To pull the bed-clothes very high / Almost over your head. / Then as to Dreamland off you go. / The pop up pictures pop to and fro".

The popping figures include: A policeman - "Turn the pages and you'll see Things much funnier than me", "Archibald Brown" who "turned up his nose and it will not come down", "Dinkie Darkie" and the "old moon", "Sooty expelled from his chimney home", the "Bubble Kid so airy", the frog "Who wished to become as big as an ox. / He puffed up so with pride / That he burst his inside / And the bits were collected and put in a box", an "old Toadstool Man", and finally the wide-eyed child attempting sleep after all this excitement!

Precise dating of the books is difficult because the "Chad Valley" archive was destroyed when the production of toys moved from Harborne. Rosie Temperley's review of the existing Chad Valley catalogues, 1907-08 (belonging to Philip Stokes) and also those of 1913-14 (belonging to the Temperleys) suggests that the recurring decorative motif that appears in both these examples was used exclusively by the company between 1907 and 1914.

The "Chad Valley" firm was the culmination of generations of innovative mechanical toy-making. Joseph Johnson (c.1787-1834), had been variously a metal-worker, toymaker, "maker of bits and stirrups, iron tinned spoons, enamelled wares, cutlery, surgical Instruments, buttons, warming-pans, swords, fancy dog-collars, and plated wares" (Worley). By 1851, from his premises in Birmingham, his son, Anthony Bunn Johnson (1808-1858), was employing upwards of twenty people, making simple children's games, primarily composed of printed pictures on paper or card. After his death, his own sons, Alfred (1845-1932), and Joseph (1842-1904), initially trading as the "Johnson Brothers", built up the firm which eventually became the "Chad Valley" toy-making business. Holders of the Royal Warrant from the 1930s, the company became the one of the leading toy-makers of the twentieth century, and survives to this day.

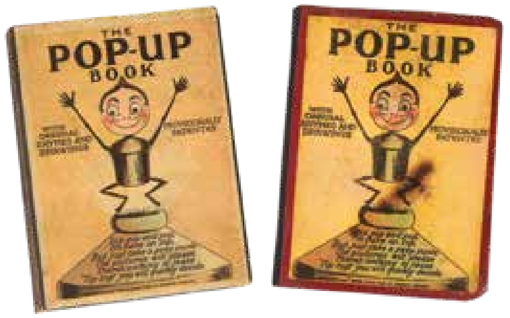


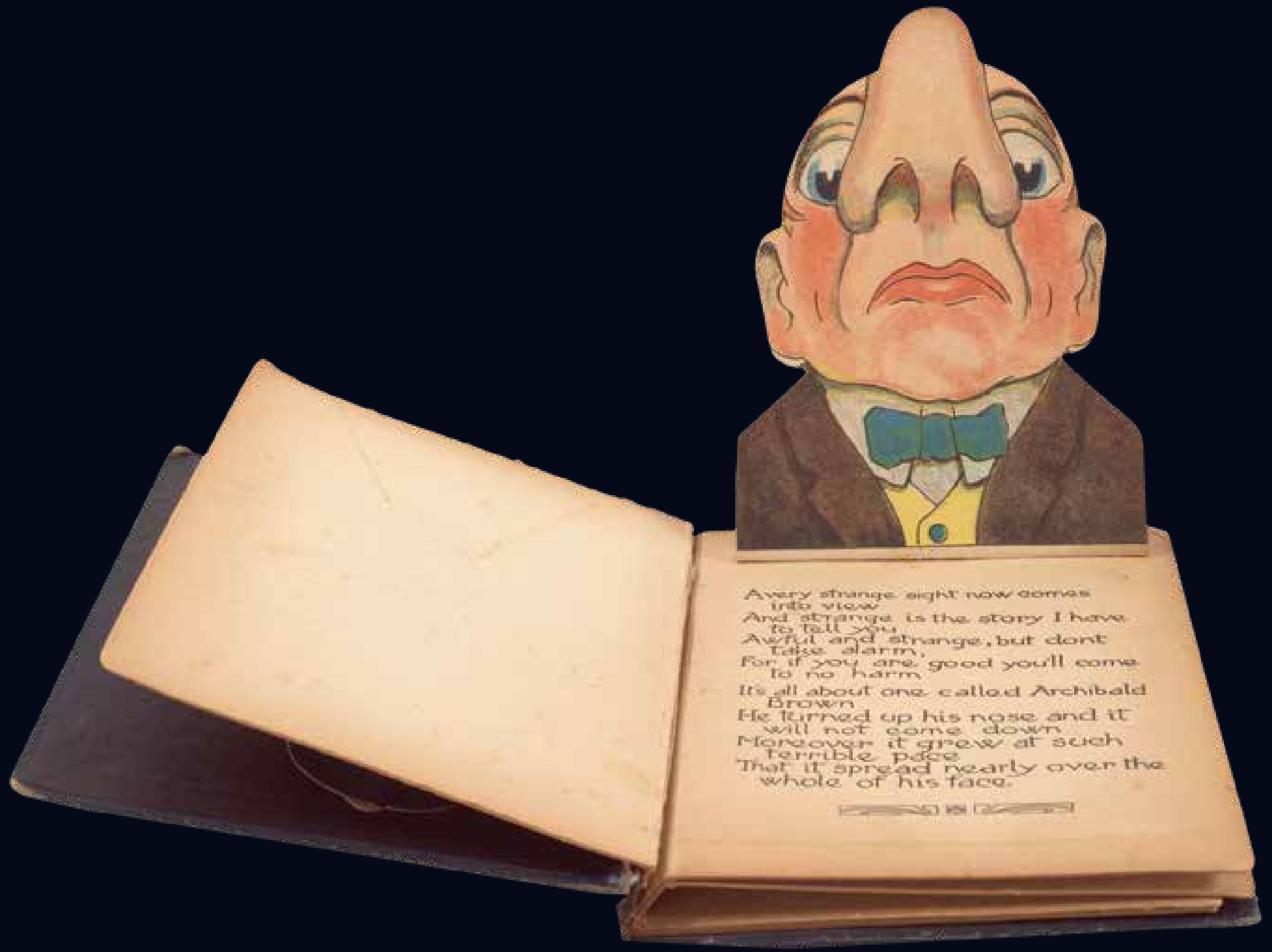
Here's the Bubble Kid so airy,
Light and graceful as a fairy.
See him float up from the pipe.
For any mischief ever ripe.
Over the wall top watch him
glide.
First in rose bush trying to hide.
Then up in the air he whirls
Like a top
Reaches the sun – and goes
off POP

-The Pop-Up Book With Original Rhymes and Drawings. Provisionally Patented. Harborne, england, The "Chad Valley" Toys & Games, [c.1907-1914]. Octavo bound in 6s (170 by 130mm). Six leaves, each with colour-printed "Pop-up" figure, elastic mechanism renewed, other minor associated repairs; original publisher's black cloth-backed pictorial paper boards, fragile.

Exceptionally rare: only these examples recorded.

[WITH]: An extensive collection of approximately 340 titles published in Britain before 1970.





A very strange sight now comes
into view
And strange is the story I have
to tell you,
Awful and strange, but dont
take alarm,
For if you are good you'll come
to no harm
It's all about one called Archibald
Brown
He turned up his nose and it
will not come down
Moreover it grew at such
terrible pace
That it spread nearly over the
whole of his face.

THE GERMAN EMPIRE

The ultimate in interchanging

57 [ANONYMOUS]

Ein hundert Bilder - A Hundret [sic] Pictures - Cent Tableaux

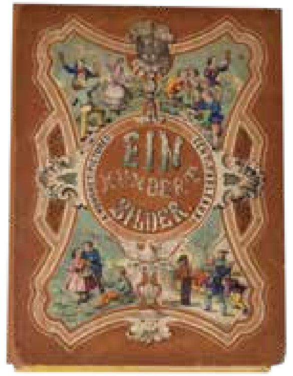
Publication
[Leipzig, c.1860].

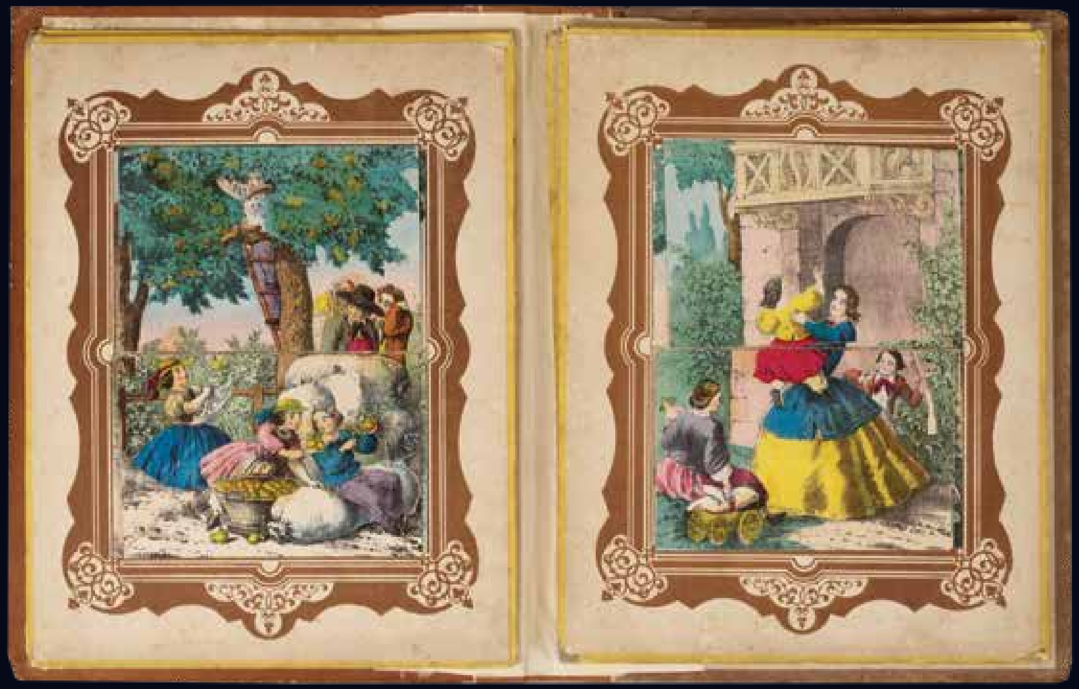
Description
Large octavo (290 by 220mm). Eight lithographed plates laid down on colour printed paper over paste-board with picture frame borders, with a further two lithographs tipped-in to the edges, cut and arranged as six interchangeable flaps, with contemporary hand-colour in full; modern cloth-backed, original publisher's lithographed pictorial paper board front cover, with contemporary hand-colour in full, lower board plain.

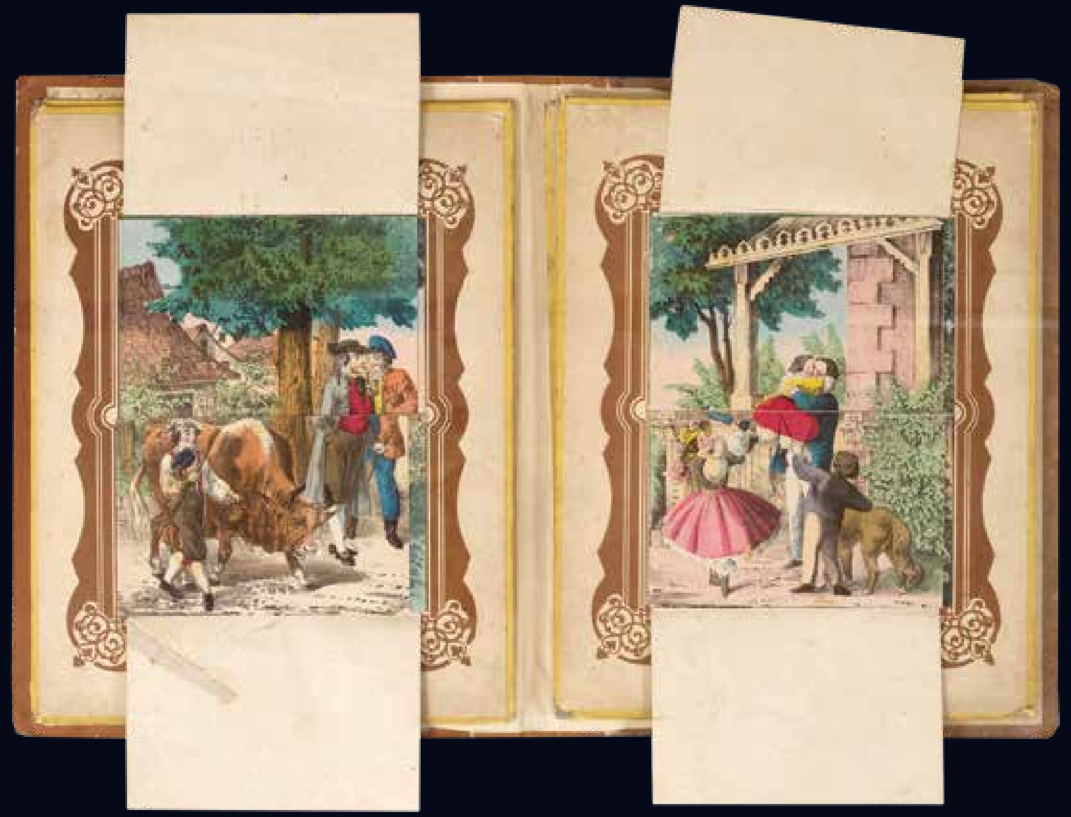
Number of items
1

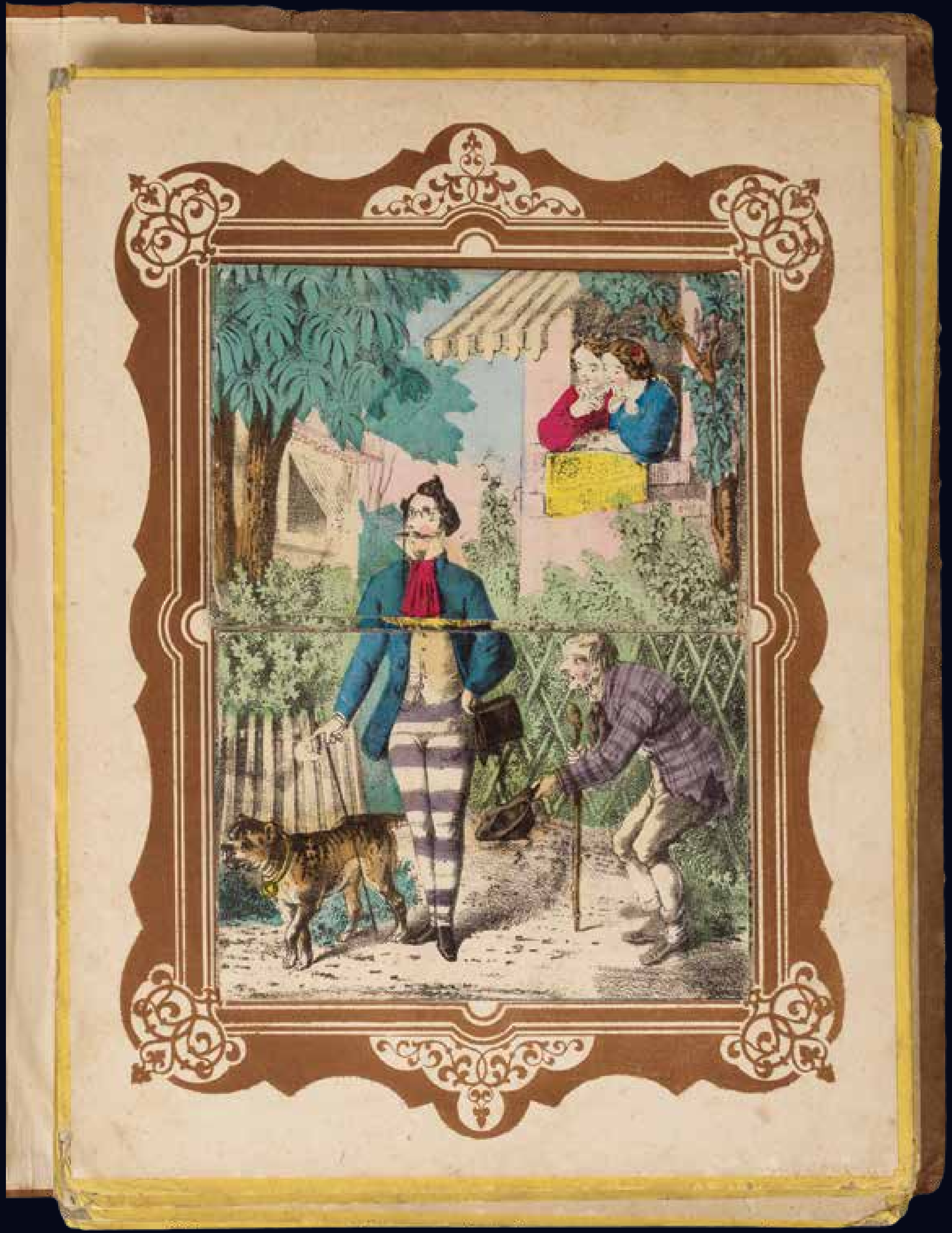
Without text, but the mangled title clearly indicates this entirely visual book was designed for a multi-lingual market. Each of these eight plates consists of multiple superimposed images, that can be manipulated into at least 100 variations of the absurd.

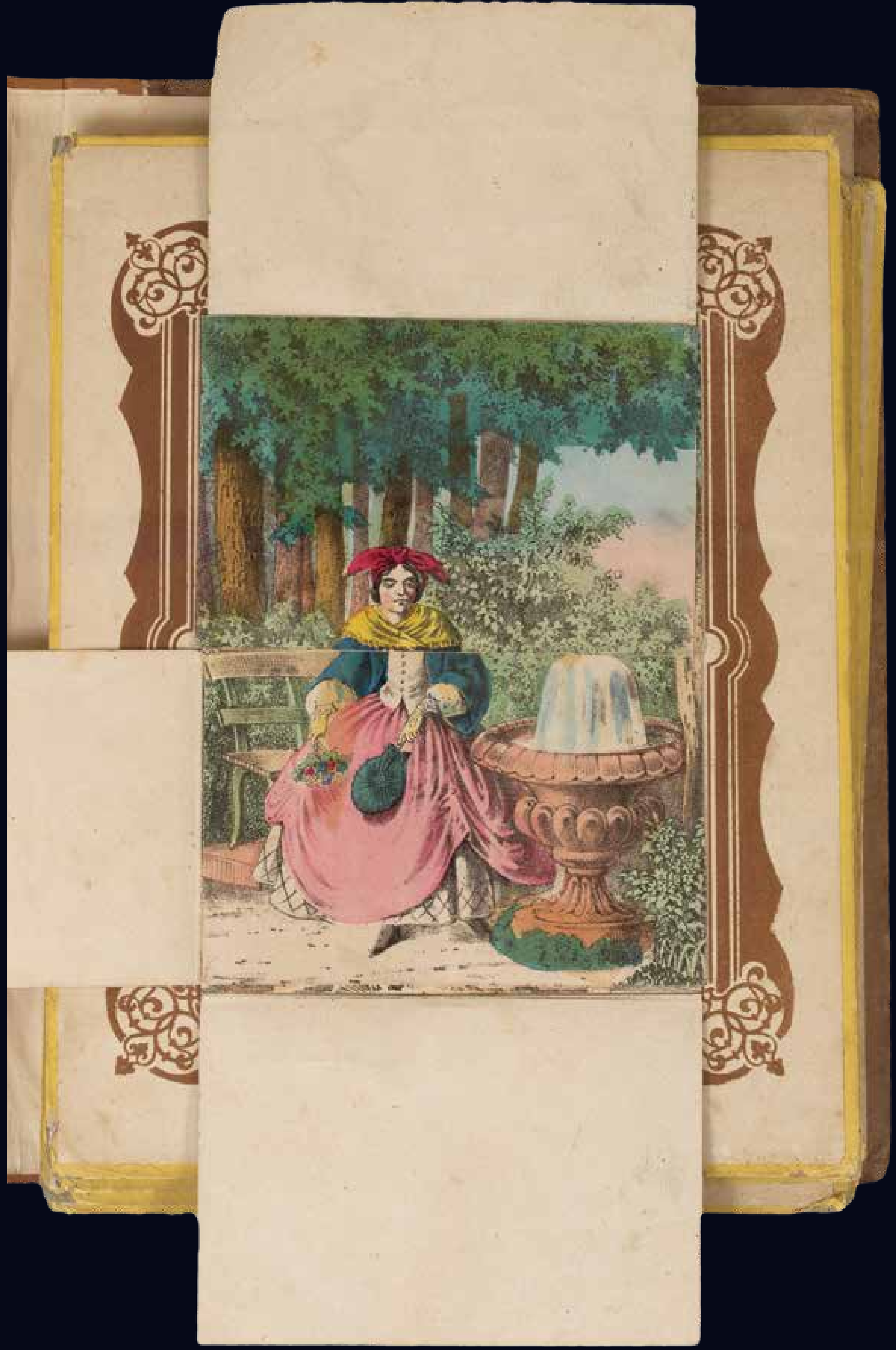
Rare: only one institutional example known, at the Pennsylvania State University.











Maurice Sendak's Meggendorfers

58 **MEGGENDORFER, Lothar**

From the Meggendorfer Archive.

Publication
[Esslingen, J.F. Schreiber, 1886-1911].

Description
Six unused proofs for pictorial paper covers (various sizes).

References
Krahe, 'Lothar Meggendorfers Spielwelt', 36, 85, 130.

Number of items
9

Lothar Meggendorfer (1847-1925) was interested in the arts from a young age, attending the Academy of Arts in Munich from 15 and supporting himself by working as a musician. He also studied puppetry, which influenced his later creative work. At the age of 19 he began his professional artistic career as an illustrator at a number of magazines in his home city.

Over a decade later, Meggendorfer showed Braun and Schneider, the publishers of one of these journals, the moveable picture book he had created as a Christmas present for his son Adolph. They seized upon the novelty and had it manufactured and published in 1878. From there, Meggendorfer produced a large number of other moveable books for children, distinguished by his ingenious and sophisticated paper engineering. Instead of a single panel that could be flipped, slid or lifted, Meggendorfer's "moveables" consisted of complex mechanisms which, when triggered by the pulling of the tab, set in motion a series of movements to animate the image.

The exceptional quality of his "moveables" meant that Meggendorfer won acclaim not only in his native Germany, but also abroad, with his books translated into multiple languages, and sold throughout Europe and the USA. From 1888 to 1905, Meggendorfer edited and published a satirical illustrated magazine, the Meggendorfer-Blätter.

The allied bombing of Munich during World War II destroyed the archive of Lothar Meggendorfer's first publisher, Braun and Schneider. However, in the 1970s, Meggendorfer's second publisher, J.F. Schreiber, had maintained a storage facility in Esslingen. That archive was rediscovered in the 1970s, and "provides a virtually complete record of Meggendorfer's work published between 1886 and 1911 by J. F. Schreiber in Stuttgart" (Sotheby's). A large portion of the archive is now housed at the University of Wisconsin-Madison.

The current selection includes unused front covers for:

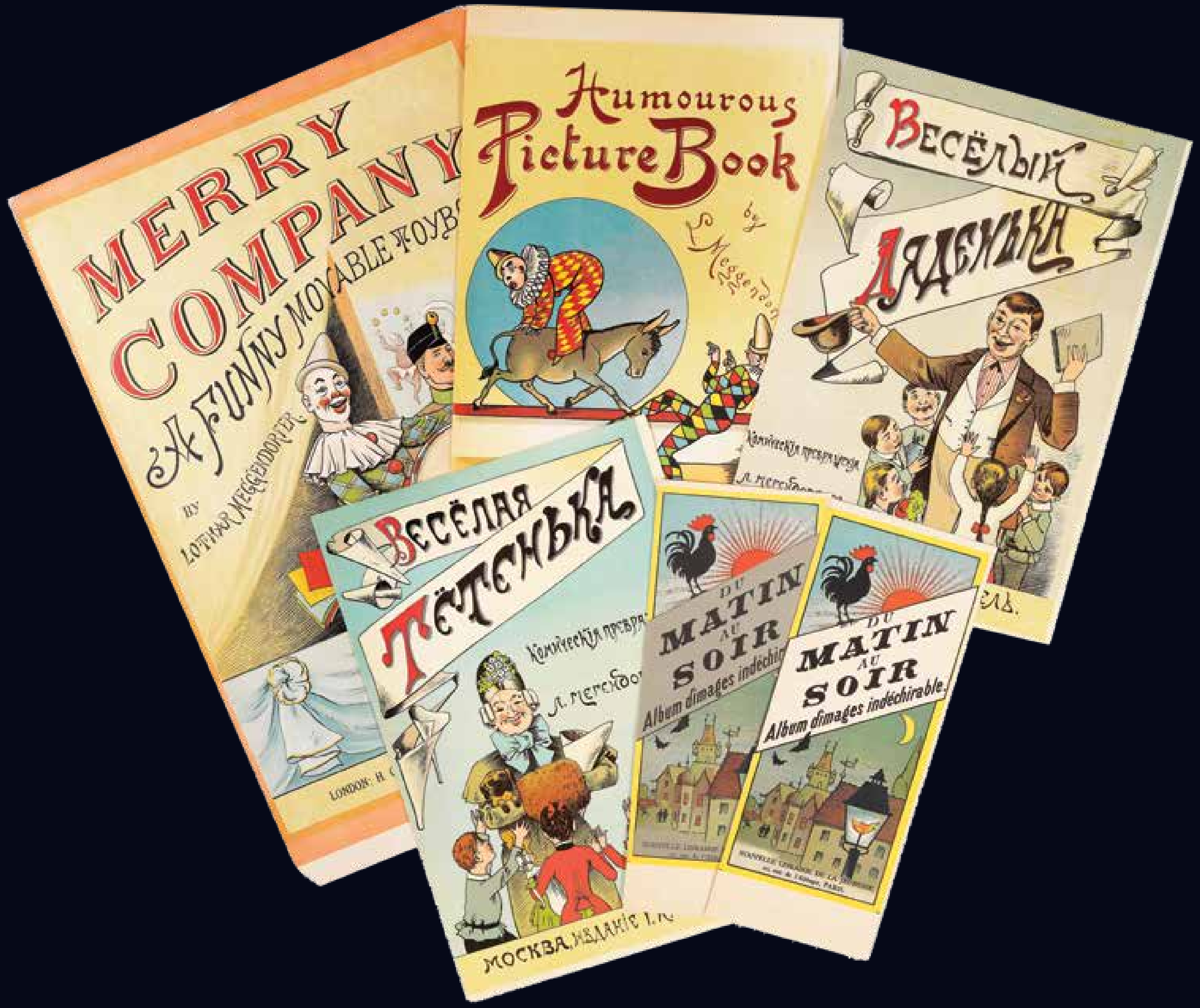
-'Du Matin au Soir: Album dimages indechirable'. Paris, Nouvelle Librarie de la Jeunesse, [c.1888]. Two examples, different states; Krahe 130.

-'Vesily Dyadenka'. [Moscow, 1899]. (275 by 180mm); Krahe 36.

-'Vaselaya Tetenka'. [Moskow, 1899]. (275 by 180mm); Krahe 85.

-'Merry Company'. [London, 1891]; (415 by 280mm); not in Krahe.

-'Humourous Picture Book'. London, [c.1894]. (315 by 185mm); not in Krahe.



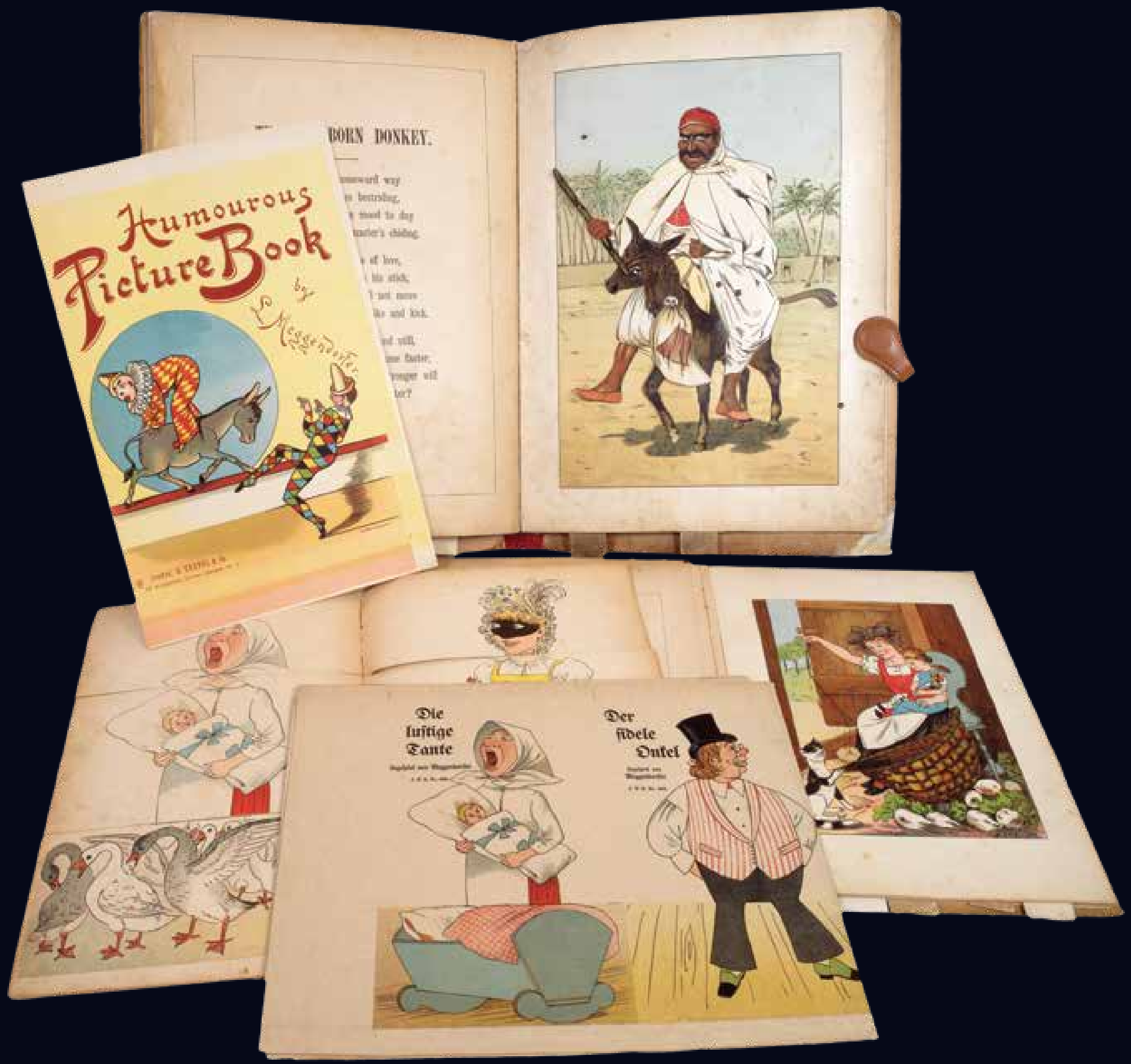
[WITH]: Examples of related published works, supplied from other sources.

-MEGGENDORFER, Lothar. ‘Merry Company: A Funny Moveable Toybook’. London, H. Grevel & Co, 33 King Street, Covent Garden. W.C. Printed in Germany, [1891]. Folio (365 by 260mm). Eight colour-printed lithographed plates with pull-down tabs and moveable parts; original publisher’s colour printed pictorial paper over boards, rebacked, outer corners conserved. Not in Krahe.

-MEGGENDORFER, Lothar. ‘Humourous Picture Book’. London, H. Grevel & Co., 33 Kingstreet, Covent Garden W.C., Printed in Germany, [c.1894]. Quarto (260 by 195mm). Six colour-printed lithographed plates with pull-down tabs and moveable parts; original publisher’s colour printed pictorial paper over boards, backed with red cloth. Exceptionally rare: only known in one other example, location unknown. Not in Krahe.

-MEGGENDORFER, Lothar. ‘Ma Tante Gribiche: 500 Transformations Amusantes’. Paris, Nouvelle Librarie de la Jeunesse, Louis Westhausser, Editeur, 4, Rue de Lille, [c.1898]. Quarto (275 by 180mm). Six lithographed colour-printed lithographed leaves, images on both sides, each cut horizontally into three transformational “mix and match” parts, complete images on endpapers; original publisher’s colour-printed lithographed paper boards, rebacked, lacking first lower transformational part. Krahe 85.

Provenance
1. Meggendorfer Archive, their sale Sotheby’s 1982;
2. Maurice Sendak (1928-2012) illustrator of beloved children’s books.



A rare Meggendorfer mechanical toy

59 **MEGGENDORFER, Lothar**

[“Der Vergessene Housschlussel” - “The Forgotten Key”].

Publication
[Munich, probably, Verlag von Braun & Schneider, c.1887].

Description
Moveable mechanical toy “Der Vergessene Housschlussel” (305 by 220 by 90mm). Colour printed lithographed scene with mechanical movement, and wind-up key; original scarlet and gilt cartonage box behind plexi.

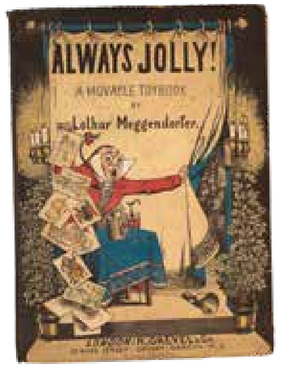
References
Haining 65-73; Krahe, ‘Spielwelt’, 138, 142; Sendak, ’The Genius of Lothar Meggendorfer’, 1985.

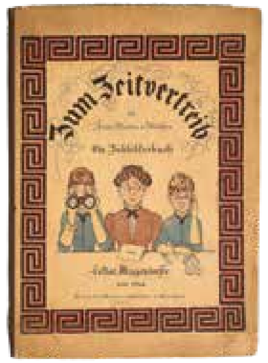
Number of items
3

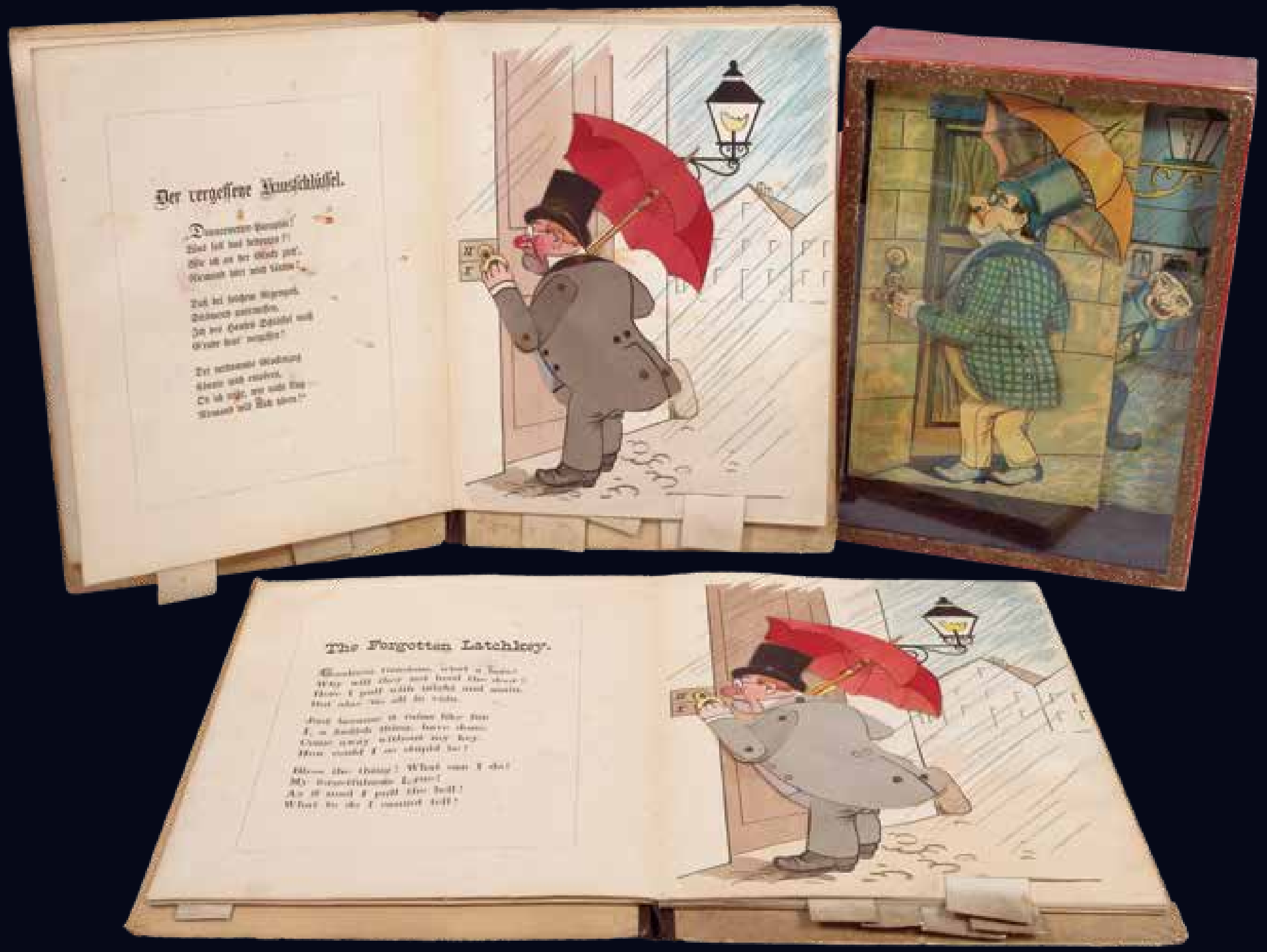
“Der Vergessene Housschlussel” is a beloved character first found in Meggendorfer’s ‘Zum Zeitvertreib’ (1885) and in the first English translation, both of which are in the Temperley collection:

-MEGGENDORFER, Lothar. ‘Zum Zeitvertreib fur brave Knaben & Madchen Ein Ziehbilderbuch’. Munchen, Verlag von Braun & Schneider, [1885]. Folio (330 by 230mm). Eight lithographed colour-printed plates with pull-down tabs and moveable parts; original publisher’s lithographed pictorial paper boards, backed with brown cloth, a little rubbed. With the ownership inscription of Geoffrey Hope Morley dated 1887 on the inside front cover.

-MEGGENDORFER, Lothar. ‘Always Jolly! A Moveable Toybook’. London, H. Grevel & Co., 33 King Street, Covent Garden, W.C., Printed in Germany, [c.1890]. Folio (300 by 240mm). Eight lithographed colour-printed plates with pull-down tabs and moveable parts; original publisher’s lithographed pictorial paper boards, backed with brown cloth, a little rubbed. With a gift inscription “M. Chapman, from ‘Arold. a little book for the feeble minded”, on the inside front cover. First English edition.







Shadowy Theatres

60 **MEGGENDORFER, Lothar L.**

Meggendorfer's bewegliche Schattenbilder I. [and] II. Vorstellung.

Publication
Munich, Braun & Schneider, [1886-1887].

Description
First editions. Two volumes. Folio (285 by 330mm) each with eight shadow theatre scenes with multiple moving parts (volume one with some repairs, particularly to the first scene), interleaved with text-sheets printed in red and black; original colour printed pictorial covers, recased.

References
Krahe, 'Spielwelt', 18; Ries 32 and S. 68; Von Katzenheim S. 198.

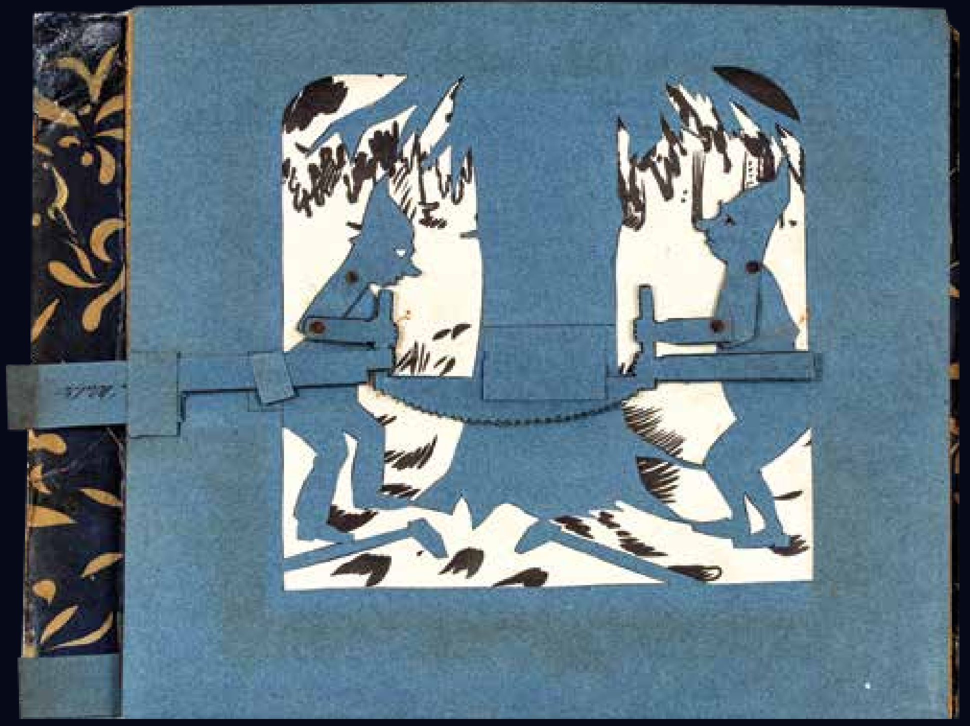
Number of items
2

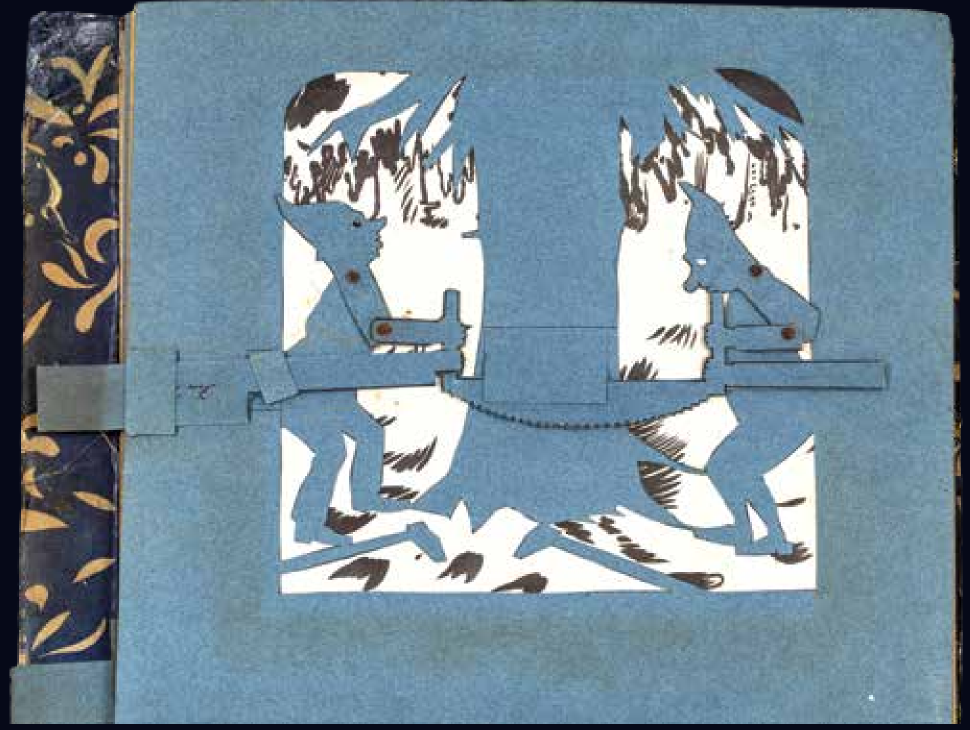
A pair of magnificent shadow-puppet theatres, and priced at ten marks per volume, the most expensive of Meggendorfer's books. The scenes are designed to be projected onto a wall. Meggendorfer himself issues a warning, however, in his introductory text: "be careful, as you look at it, that you don't tear it up too quickly, because it will only bring you joy in the long run if you take care to protect it".

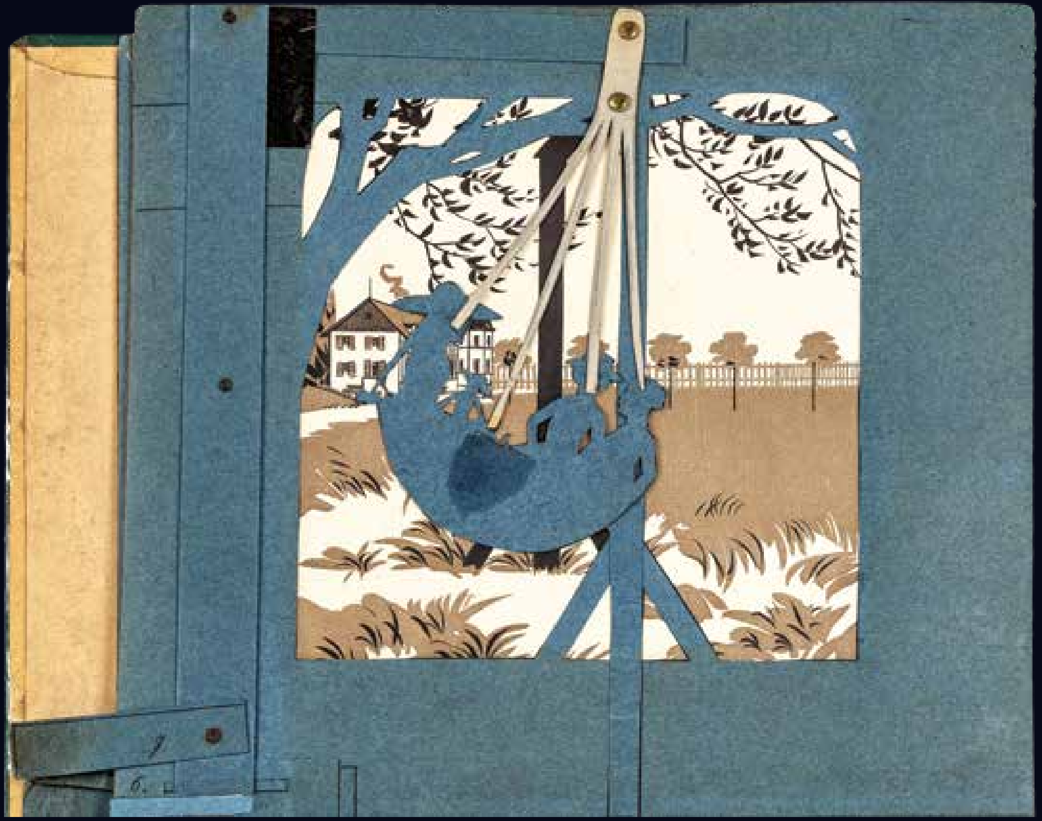
Volume I includes scenes of farmers, craftsmen, and maids at work, a lady on a falcon hunt, and musicians. Volume II, includes a hermit in the forest, an Indian hunting a snake, a carpenter in his workshop, the peaceful botanist in nature, two boys on a seesaw, Hansel and Gretel cutting down a tree, a painter on a ladder, and a bootjack helping his master take off his boots.

L. Meggendorfer's
bewegliche
Schattenbilder
I. Vorstellung.
München
Braun & Schneider

L. Meggendorfer's
bewegliche
Schattenbilder
II. Vorstellung.
München



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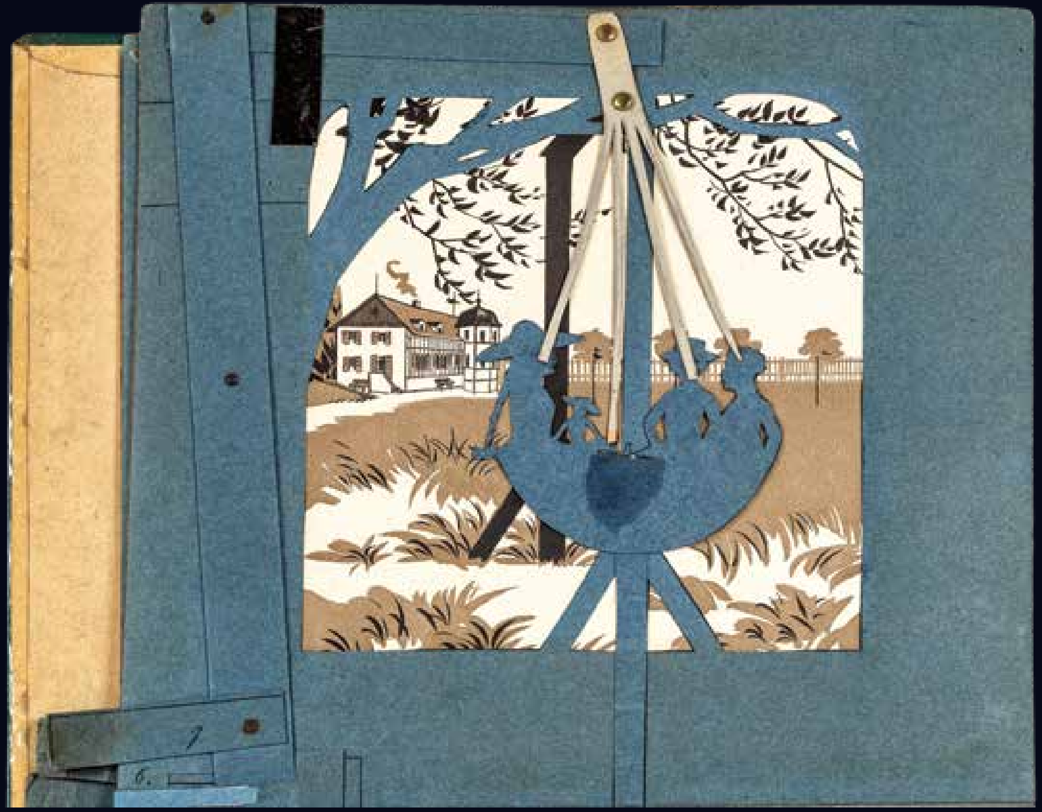

7
6.

Military build-up

61 **MEGGENDORFER, Lothar**

Militarisches Ziehbilderbuch.

Publication
Munich, Verlag von Braun und Schneid, [1890].

Description
Oblong folio (260 by 350mm). Eight colour-printed lithographed plates with pull-down tabs and moveable parts; original publisher's colour printed pictorial paper over boards, backed with red cloth, a little worn.

References
Krahe, 'Spielwelt', 52, 95.

Number of items
2

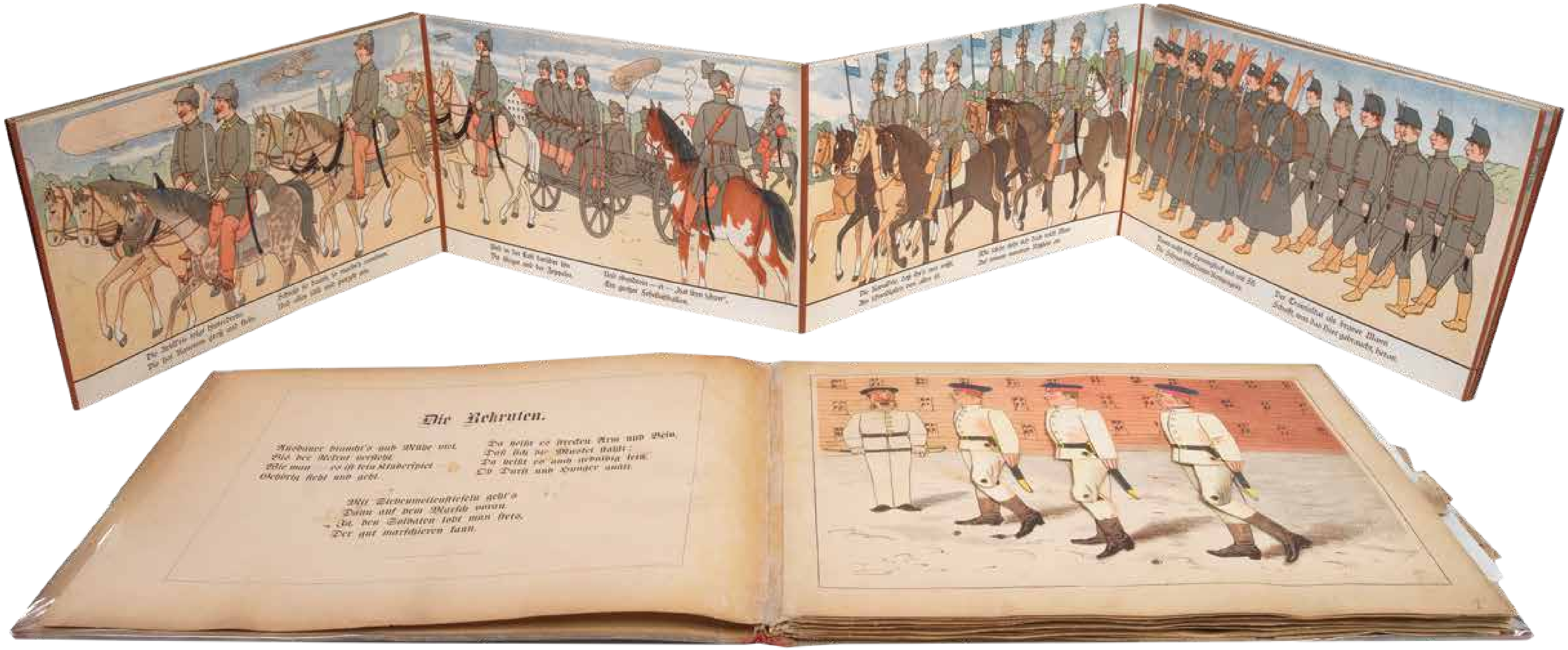
A popular theme for boys' book was the military, a demand Meggendorfer met with 'Militarisches Ziehbilderbuch' and 'Die grosse Parade'. The former presents various military scenes, with soldiers that can be moved via pull-tabs; the latter unfolds into a panorama of a military parade on 12 panels. Both books feature text in rhyming couplets.

-MEGGENDORFER, Lothar. 'Die grosse Parade'. Berlin & Leipzig, Verlag von A. Anton & Co., [1916]. Folding panorama (3840 x 195mm) in 12 colour-printed lithographed panels laid down on board, hinged with brown cloth.

Provenance
From the distinguished library of John Landwehr, with his book label.

Militärisches Ziehbilderbuch

Die große Parade



Meggendorfer’s magnum opus

62 **MEGGENDORFER, Lothar**

Internationaler Circus.

Publication
Esslingen bei Stuttgart, Verlag von J.F. Schreiber, [1889].

Description
Folding concertina panorama (330 by 1760mm) in eight colour-printed panels with six pull-down Big Tent scenes with two to three extending panels and backdrop; folding into original publisher’s red cloth backed pictorial paper boards front cover, plain back cover.

References
Krahe 63, 68; Hulskamp, page 723; ‘The Publishers Weekly’, 1894, page 114; Georgs, page 114.

Number of items
c.30

Widely considered Meggendorfer’s magnum opus, the ‘Internationaler Circus’ was first published in 1887 by Shreiber in Esslingen. The front cover explains that “Seen here for the first time is the International Circus, with performing artists and horses... The full programme is on the last page. When it begins and when it ends is now entirely in your hands”. Indeed, by expanding the book’s six central lithographic pages and unfolding their pop-out elements, the user is able to form the big top, packed with a crowd of hundreds of figures in multiple tiers. Before them, acrobats, clowns and dancers perform their acts on the sand.

The book was a luxury, listed in contemporary catalogues at a cost of 7.50 marks, equivalent to around £150 today. Likewise, when an English-language edition was published in the United States in 1894, it came with a price tag of $3.50, roughly $130 today.

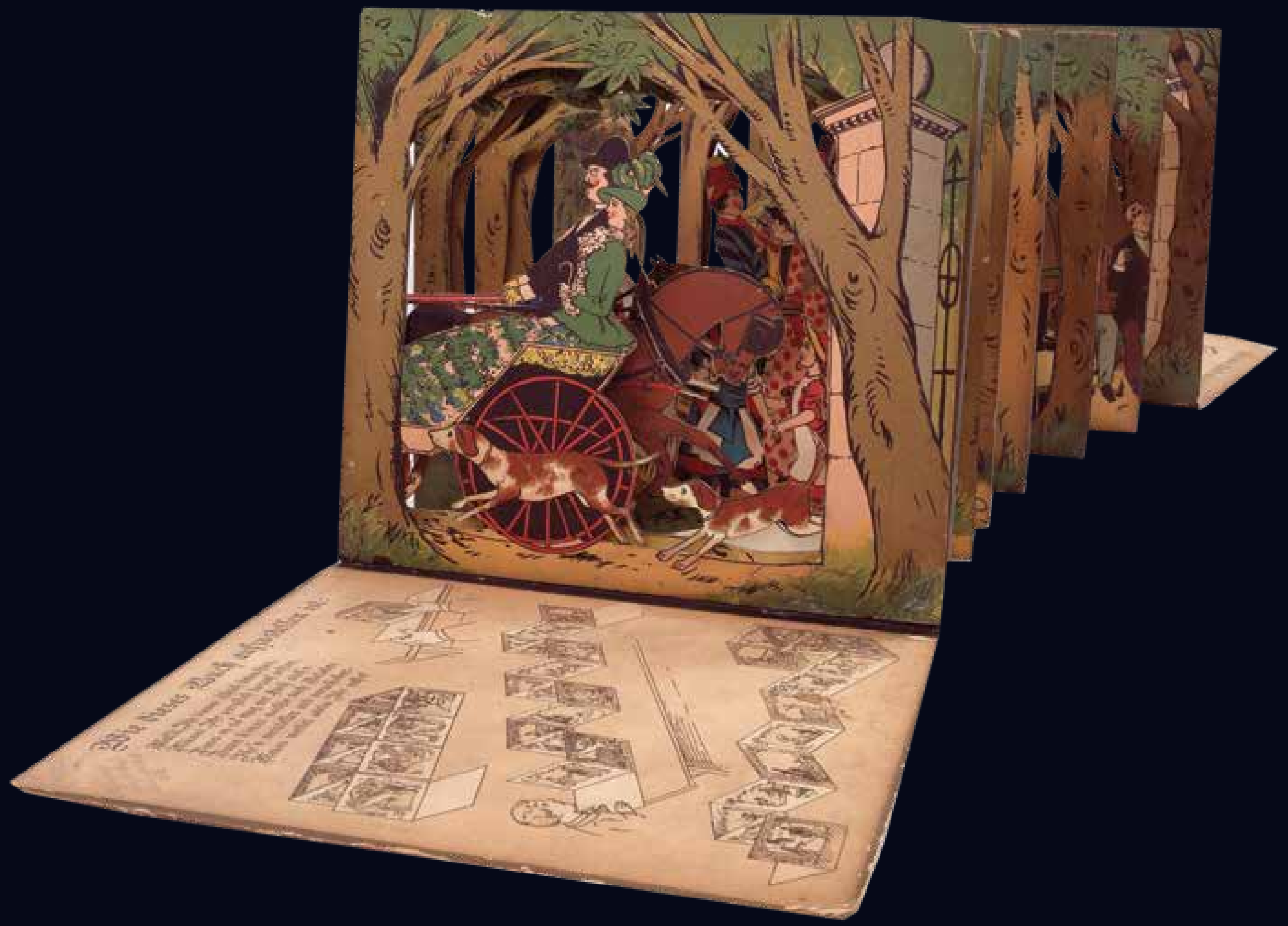
Another Meggendorfer creation with a similar design was ‘Im Stadtpark’, the pages of which could be unfolded to create a park scene. Figures stroll, ride and play among the trees, and animals such as swans, dogs, and deer are also illustrated. The book can be arranged in a variety of ways to create new scenes, by means of layering different pages against one another. Like the ‘Internationaler Circus’, the work came at a high price, retailing for five marks in 1889, equivalent to almost £100.

-‘Im Stadtpark ein Bilderbuch zum Husstellen mit ausgeschnitternen Figuren’. Munchen, Verlag von Braun & Schneider, [1887]. Complex folding concertina panorama (300 by 3025mm), in 14 colour-printed cutout scenes, folding into modern black cloth-backed, original publisher’s pictorial paper boards. Krahe 63.

Provenance
Inscribed on the bottom of the first scene: “For George Emerson Bodenstein, Easter 1930. Tante Baa Baa’s [Bertha R. S. Ludwig] cherished German circus”.

[WITH]:

A significant collection of approximately 25 titles published by Meggendorfer.



INTERNATIONALER CIRCUS
Hier zu ſeh'n zum erſtenmale
Iſt der internationale
Circus da, mit Künſtlern, Pferden,
Die ſich produzieren werden.
An der Caſſa, welch' ein Raufen!
Jedes will Billets ſich kaufen.
Sei nur froh, daß einen Platz
Du ſchon haſt, mein lieber Schatz.
Das Programm in Läng und Breite
Stehet auf der letzten Seite.
Der Beginn und wann zu enden,
Liegt nun ganz in Deinen Händen.
Heute
und folgende Tage grosse
Galavorstellung.
CASSA
Im Stadtpark.
Ein Bilderbuch zum Aufſtellen
mit ausgeſchnittenen Figuren
von
Lothar Meggendorfer.
Verlag von Braun & Schneider in München

We're all going to the Zoo tomorrow...

63 [MEGGENDORFER, Lothar]

Le Jardin d'Acclimatation.

Publication
Paris, A. Capendu, [1880].

Description
Folding panorama (320 by 1060mm) in four panels with colour-printed pull-up theatrical scenes, each made of three extending panels, a backdrop, and a card cover; modern red cloth-backed, original publisher's colour and gold-printed pictorial front cover over drab boards. Including an aquarium scene behind celluloid.

Number of items
c.110

LES EXCENTRIQUES

Meggendorfer's success was such that his works were published in a number of different European countries. The British publisher of Lothar Meggendorfer's moveable marvels was the firm of Grevel & Co. of London. The company specialised in foreign books, which they distributed from their shop at 33 King Street, Covent Garden.

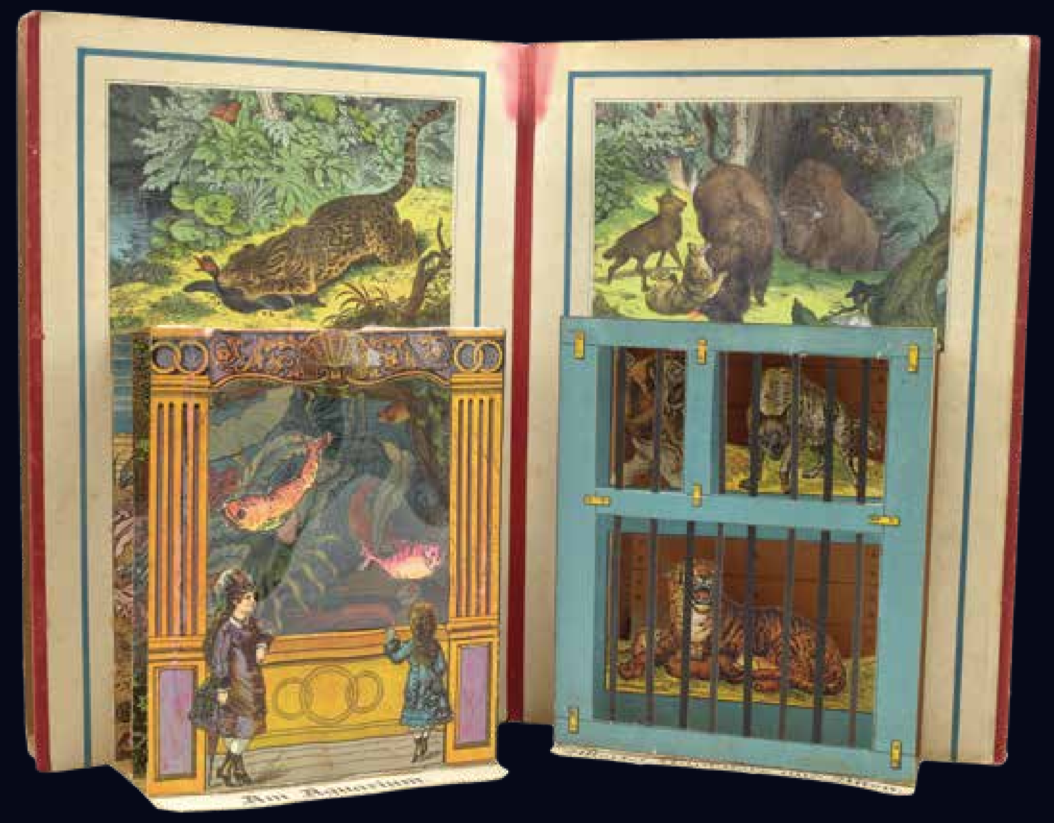
In Paris, Meggendorfer's books were published and sold by Alexandre Capendu and Dambuyant & Guignard, proprietors of the Nouvelle Librairie De La Jeunesse. In 1880, Capendu published 'Le Jardin d'Acclimatation' illustrated by Julius Kocher for Meggendorfer, who is not credited. The book presents a visit to the zoo, with four pop-up panels showing different enclosures. Two columns of text beneath describes the exhibition. Guignard's 'Grande Chasse' of 1900 details a wild animal hunt, forming a panorama when unfolded. The six boards and their extending panels present a large hunting party riding on elephants and horses, tracking lions and tigers.

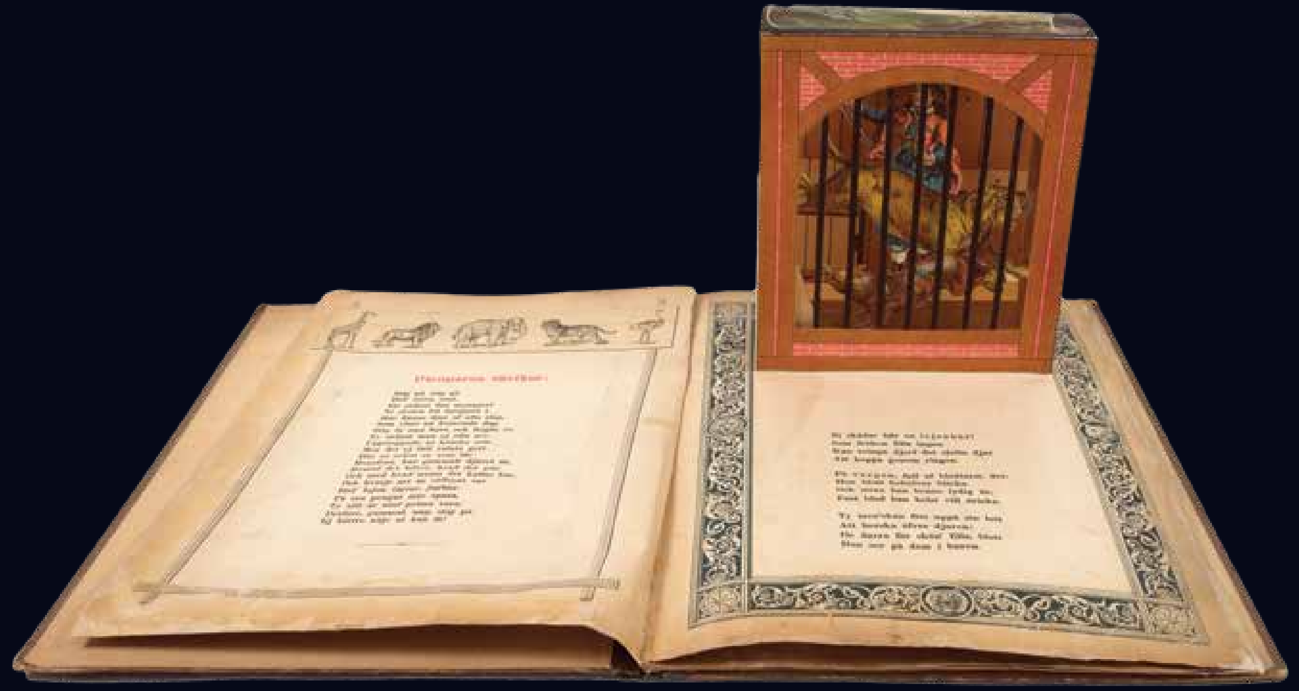
In southern Germany, Jakob Ferdinand Schreiber published and sold Meggendorfer's creations, as well as his magazine the Meggendorfer-Blätter. In 1800, he published Meggendorfer's 'Im zoologischen Garten'. When the six main plates are unfolded and their panels expanded, a zoological garden appears. The same mechanisms are applied in the 1884 'Grosse Menagerie', illustrated by Oscar Schulz (fl.1878-1908), which extends to show a menagerie of animals.

In Sweden, Meggendorfer's "moveables" were published by Oscar L. Lamm. 'Stort Menageri' is a Swedish edition of the 'Grosse Menagerie'. In one three-layered pop-up illustration, an elephant steals a gentleman's hat, while elsewhere two girls observe large fish in an aquarium. A layer of cellophane is designed to give the impression of a tank.

-SCHULTZ, Oscar; after Lothar MEGGENDORFER. 'Grosse Menagerie. Heute und jeden Tag, so oft man's sehen mag: grsse Vorstellung von Tieren auf zwei Beinen und auf Vieren'. Esslingen, Gebrucht und verlegt von J.F. Schreiber, [1884]. Folding panorama (325 by 1350mm) in eight panels, six with colour-printed enclosure scenes made of two extending panels and a backdrop; original publisher's pictorial paper boards with a similar scene, hinged with black cloth tape; preserved in a modern green cloth slipcase. rare: only one other example recorded, whereabouts unknown. Krahe 51.

-[ANONYMOUS]. 'Nyss anlandt! Stort Menageri. I dag och alla dagar, sa ofta ni behagar: Stor forestallning af djur pa tva ben och pa fyra...' Stockholm, Oscar L. Lamm, Tryckt hos J.F. Schreiber, Esslingen, [c.1884]. Folio (350 by 240mm). Six colour-printed pull-up enclosure scenes, each made of two extending panels, a backdrop, and a card cover; original publisher's black cloth-backed colour and gold-printed pictorial front cover over drab boards. Including an aquarium scene behind cellophane.





Rare: only a handful of examples known.

-[ANONYMOUS]. 'Im zoologischen Garten. Ein Bilderbuch zum Aufstellen'. Esslingen & Munchen, Verlag von J.F. Schreiber, [c.1880]. Folding panorama (310 by 1350mm) in six panels, four with colour-printed pull-down enclosure scenes made of two or three extending panels; original publisher's red cloth-backed glazed pictorial paper boards front cover, lower cover pale blue. Including an aquarium scene behind cellophane. Rare: known in only one other example, at Princeton.

[WITH]: A significant collection of approximately 15 titles published by Jakob Ferdinand Schreiber (b.1809).

A lithographer based in Esslingen in southern Germany, Schreiber produced a range of educational material for children including religious and scientific prints, and from the following decade began to manufacture and sell books. Many of these, produced in collaboration with Lothar Meggendorfer, included moveable elements. Schreiber was also the publisher of Meggendorfer's magazine, the 'Meggendorfer-Blätter', and produced a range of cut-out sheets that enabled children to dress up dolls, build nativity scenes, and construct model airplanes.

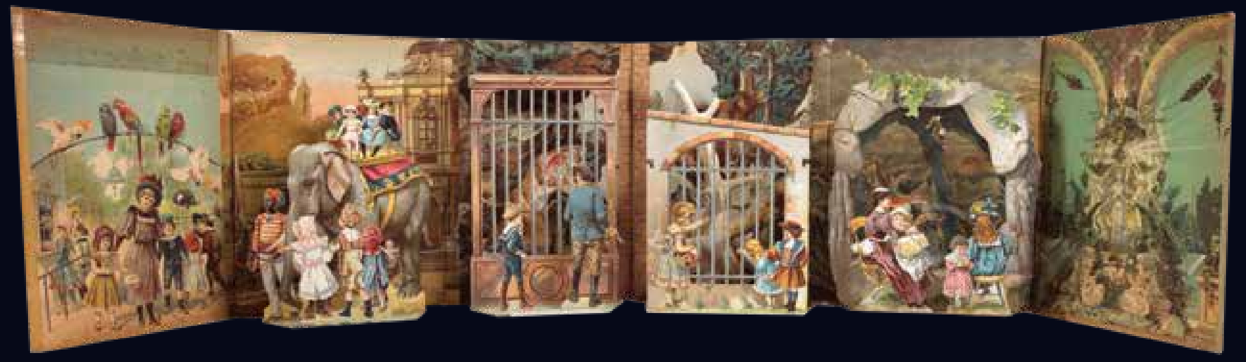
-[ANONYMOUS]. 'Grande Chasse'. Paris, Nouvelle Librairie de la Jeunesse R. Guignard, Editeur, 36, Rue Vivienne, [1900]. Folding panorama (335 by 1920mm) in eight panels, six with colour-printed pull-down action scenes made of three extending panels and a back-drop; original publisher's red cloth-backed pictorial paper boards. Rare: known in only one other example, at the Library of Congress.

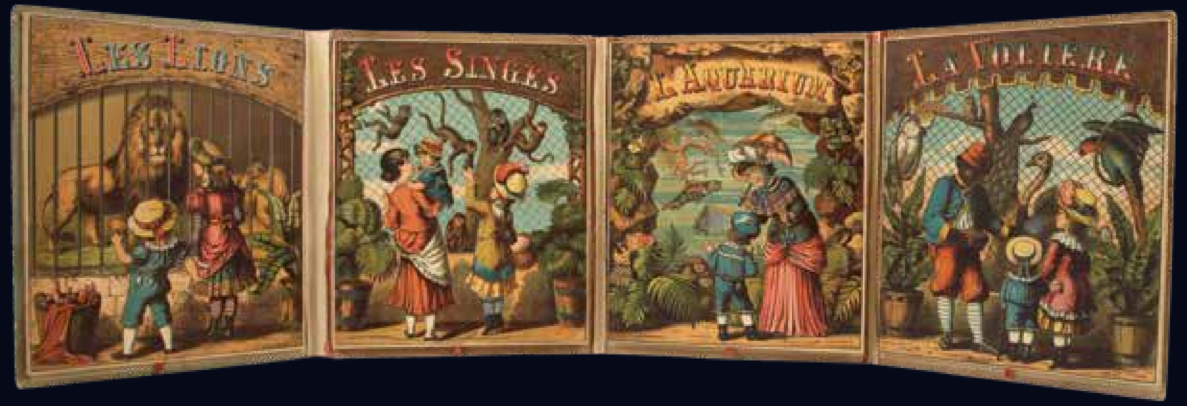
-KOCHER, Julius; Alexandre CAPENDU. Le Jardin d'Acclimatation. Paris, A. Capendu, [1880].

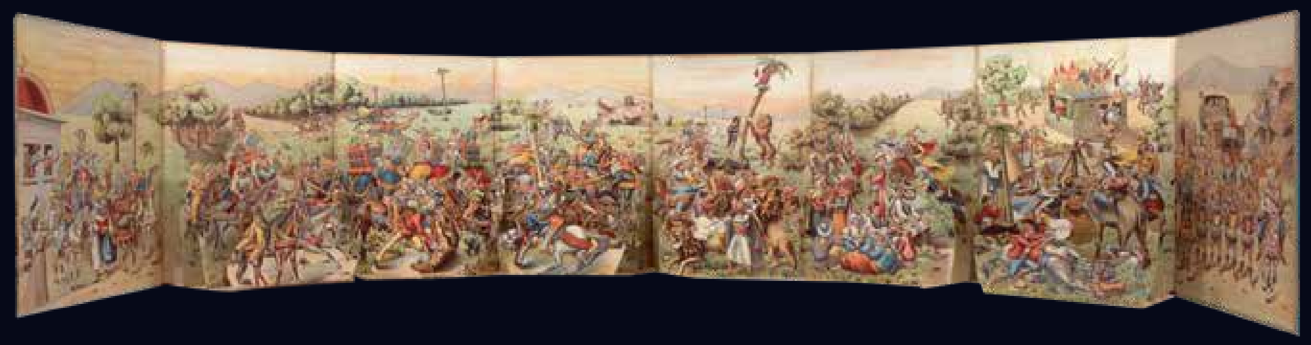
Folding panorama (320 by 1060mm) in four panels with colour-printed pull-up theatrical scenes, each made of three extending panels, a backdrop, and a card cover; modern red cloth-backed, original publisher's colour and gold-printed pictorial front cover over drab boards. Including an aquarium scene behind celluloid.

A magnificent and detailed panorama from the "Librairie Enfantine Illustrée" series, and exceptionally rare: this is the only known example.

-DELCOURT, Pierre; and "MERUL" Les Excentriques.
Paris, A Capendu, Editeur, [1910]. Folio (370 by 245mm). Six colour-printed plates each with pull-down tabs and multiple moveable parts; original publisher's blue cloth-backed glazed pictorial paper boards.







French journalist and author Pierre Delcourt (1852-1931) had a wide and prolific output, contributing to a number of magazines and newspapers, writing for the stage (and the cabaret!), and producing nearly 200 children's books. Among the latter was 'Les Eccentriques', published at the turn of the century by Parisian publisher Alexandre Capendu. Typically, Capendu's moveable children's books were French editions of those made abroad by the likes of Raphael Tuck and Dean & Son of London, and Lothar Meggendorfer of Munich. 'Les Eccentriques', however, is an original work.

Delcourt's text is accompanied by six plates illustrated by an otherwise-anonymous "Merul", depicting a set of "eccentric" figures, namely, three mad musicians, two clowns, an "improved astronomer" and, naturally, an English tourist. These characters can be made to move by the pulling of paper tabs.

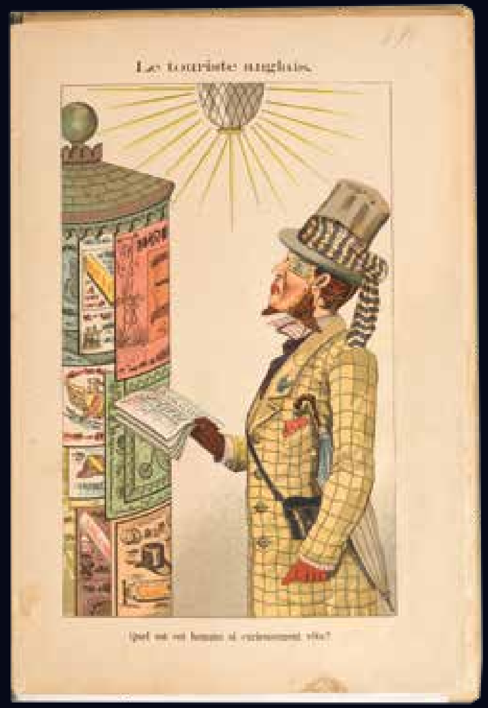
Rare: no institutional examples known.

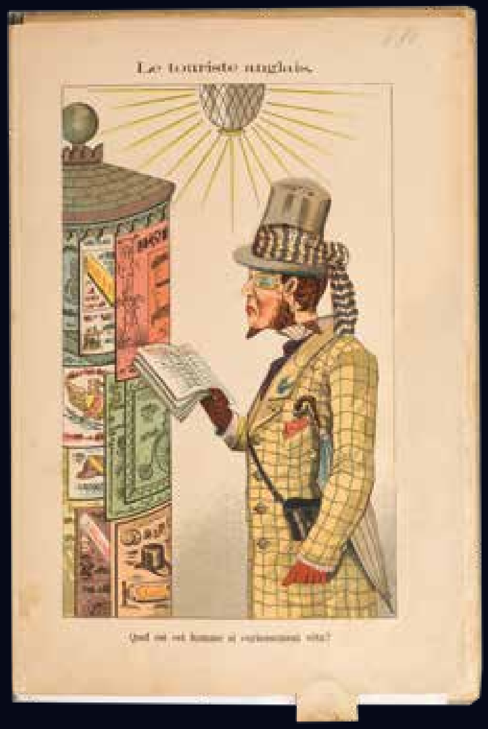
Provenance
From the distinguished library of John Landwehr, with his book label.

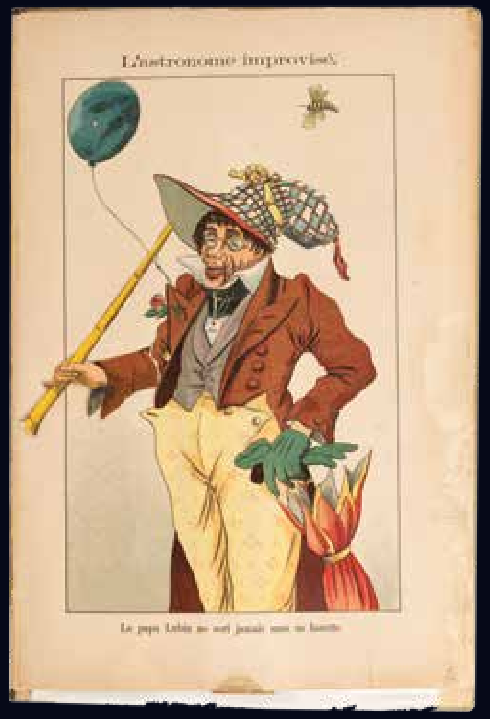
[WITH]: A significant collection of approximately 13 titles published by Alexandre Capendu, who acquired the firm of Guérin-Muller in 1880, and began to produce a range of printed works, including moveable children's books. Although Capendu did commission and manufacture original works, his pop-up books were generally French editions of those made abroad by the likes of Raphael Tuck and Dean & Son of London, and Lothar Meggendorfer of Munich. His most notable "moveables" were those in the 'Librairie enfantine illustrée' series.

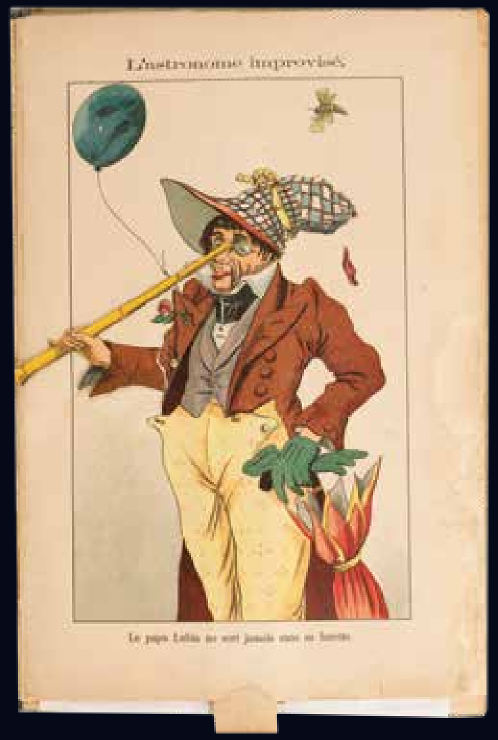
[AND]: A significant collection of approximately 60 titles published in France and Switzerland.

[AND]: A significant collection of approximately 15 titles published by Grevel & Co.


Le touriste anglais.
Quel est cet homme si curieusement vêtu?


Le touriste anglais.
Quel est cet homme si curieusement vêtu?


L'astronome improvisé.
Le papa Lubin ne sort jamais sans sa lunette.


L'astronome improvisé.
Le papa Lubin ne sort jamais sans sa lunette.

Hate the sin, love the Sinhalese

64 **PICHLER, Theodor von**

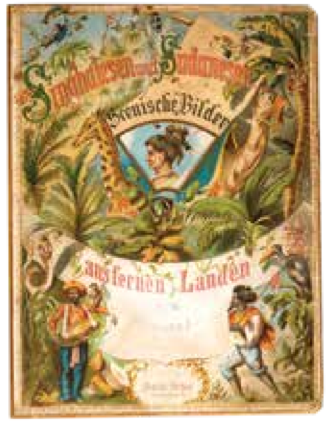
Singhalesen und Sudanesen. Szenische Bilder aus fernen Landen.

Publication
Wien, Verlag von Moritz Perles, 1. Bauernmarkt 11, [1888].

Description
Folio (380 by 280mm). Eight colour-printed pull-up theatrical scenes, each made of two extending panels and a backdrop, with cloth tabs; original printed paper wrappers, in original publisher's portfolio of modern yellow cloth-backed original publisher's colour and gold printed pictorial cartonage front cover, with window viewer and spinning portrait display, over drab boards.

References
Vintage Pop-up Books, 'Grosse Menagerie - Lebende Bilder aus der Thierwelt Movable Pop-up Book VG', 2025.

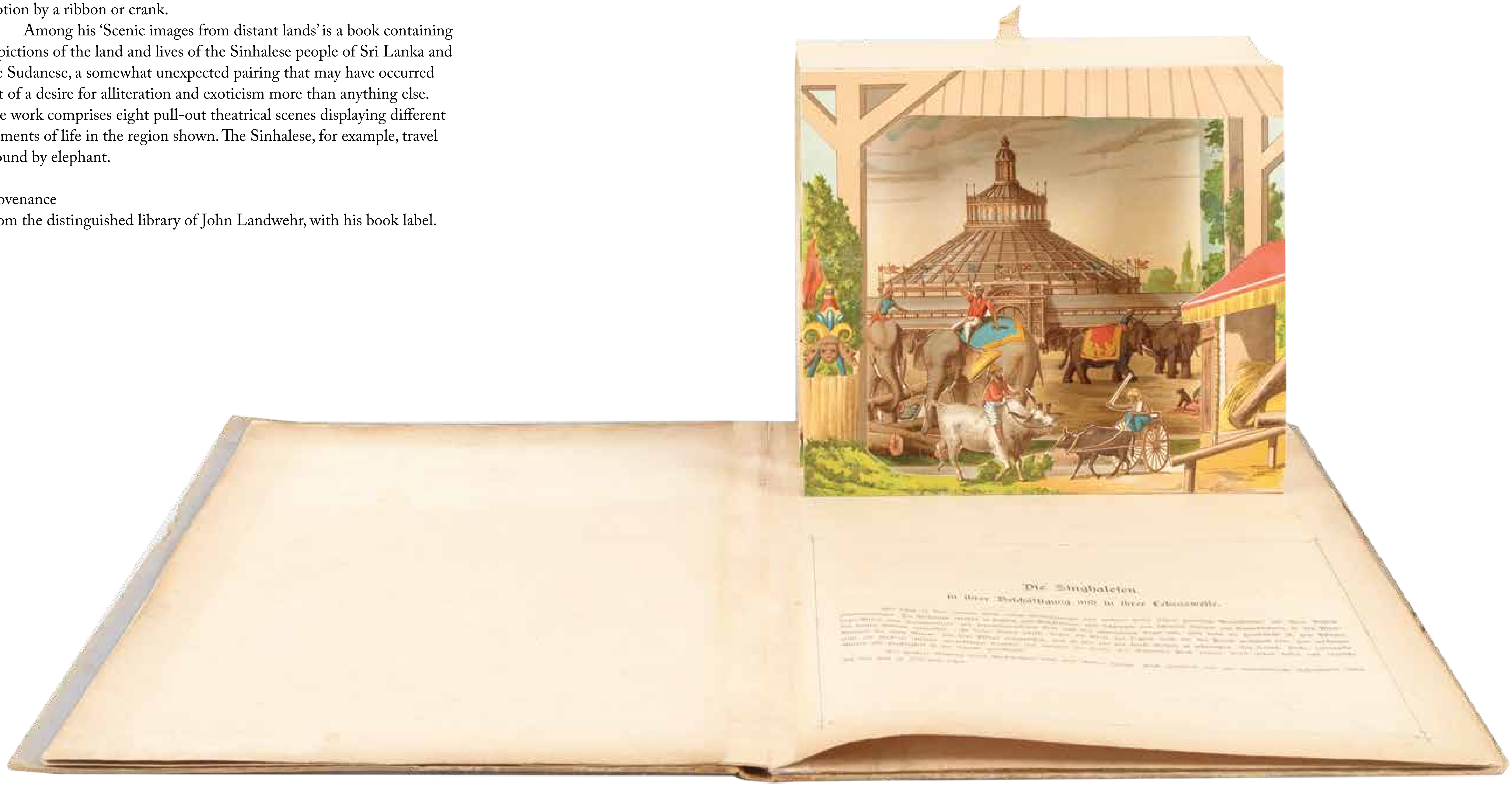
Number of items
1



Viennese artist Theodor von Pichler (b.1832) studied at the Academy of Fine Arts in Milan as a young man, before embarking on a career as an illustrator and draftsman. His primary and most commercially successful output was children's material, including a number of pop-up books, at least one of which was authored by his father. The most impressive of these works were those in his panoramic series, in which different cities and landscapes were depicted in succession, as a moving tableau set in motion by a ribbon or crank.

Among his 'Scenic images from distant lands' is a book containing depictions of the land and lives of the Sinhalese people of Sri Lanka and the Sudanese, a somewhat unexpected pairing that may have occurred out of a desire for alliteration and exoticism more than anything else. The work comprises eight pull-out theatrical scenes displaying different elements of life in the region shown. The Sinhalese, for example, travel around by elephant.

Provenance
From the distinguished library of John Landwehr, with his book label.



Military manoeuvres

65 **KÖNIG, Willibald**

Unsere Soldaten in beweglichen Bildern.

Publication
Stuttgardt, Wilh. Effenberger, [1889].

Description
Folio (340 by 270mm). Six colour-printed plates each with pull-down tabs and multiple moveable parts; original publisher's red cloth-backed pictorial paper boards, a bit scuffed at the corners, one or two spots.

References
Didaskalia, 21 April, 1881.

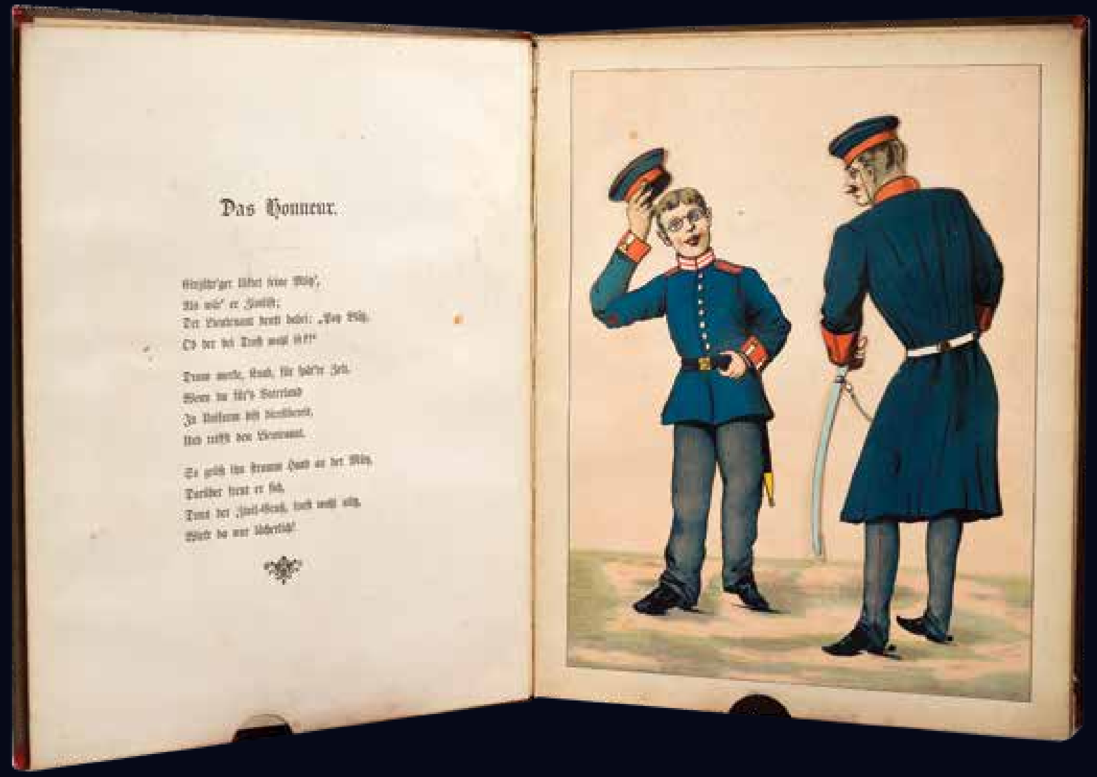
Number of items
1

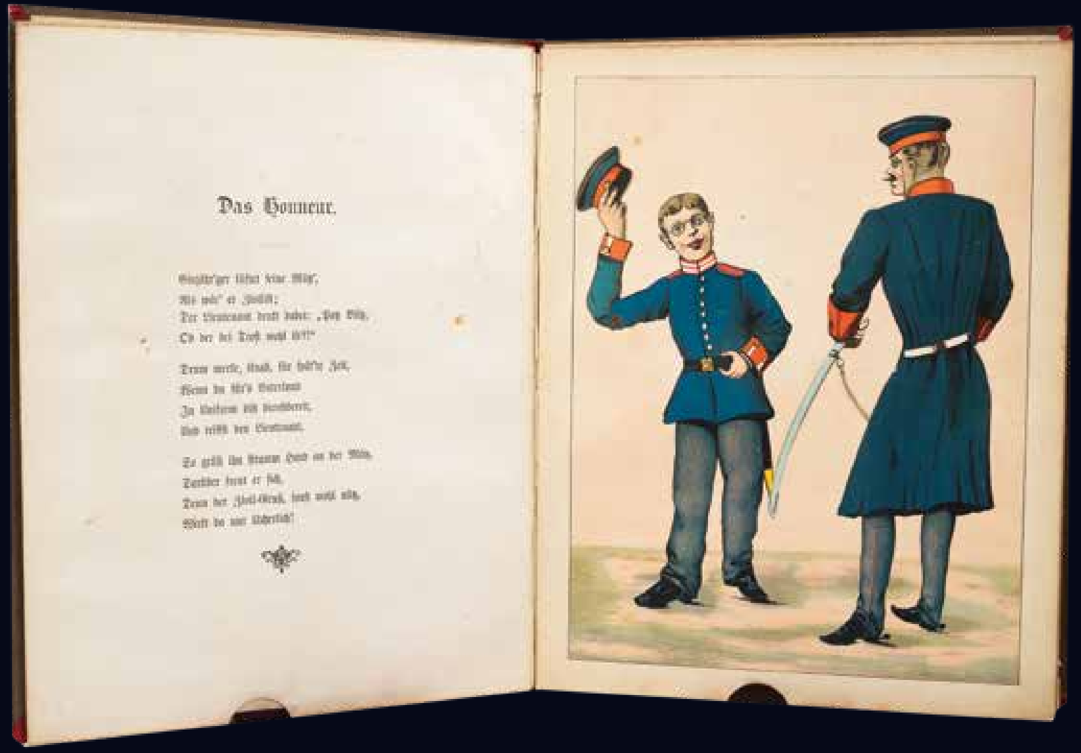
Willibald König was a German writer and translator whose work of the late-nineteenth century seems to have received little in the way of praise. Reviews of his translation of Émile Zola's 'L'Assommoir', and his discussion of the work of Rubens, indicate that König was seen as something of a laughing stock in local intellectual circles. It may have been as a result of this criticism that he turned to authoring children's books, perhaps considering them more his paygrade. Sadly, little else is known of his life.

The present item is the only known example of König's moveable children's book 'Unsere Soldaten in beweglichen Bildern' ('Our soldiers in moving pictures'). Different types of soldiers are represented, accompanied by a few stanzas of verse describing some element of military life, and illustrated with a moving portrait. One soldier, for example, raises his hat in greeting.

Rare: only example known.

Unsere Soldaten
in
beweglichen
Bildern.
Verlag von
Wilh. Effenberger
Stuttgart.
Willibald König.





A make-schiff book

66 TEUTSCH-LERCHENFELD, Bernhard; and Christoph VOLKERT

Deutschland zur See in Wort und Bild dargestellt von Berhard Teutsch-Lerchenfeld unter Mitwirkung namhafter Fachleute und hervorragender Künstler. Beigegeben ist das zerlegbare Modell eines modernen Kriegsschiffes von Ingenieur Christoph Volkert.

Publication
Leipzig, Ernst Wiest Nachf., Gesellschaft mit beschrankter Haftung, 1904.

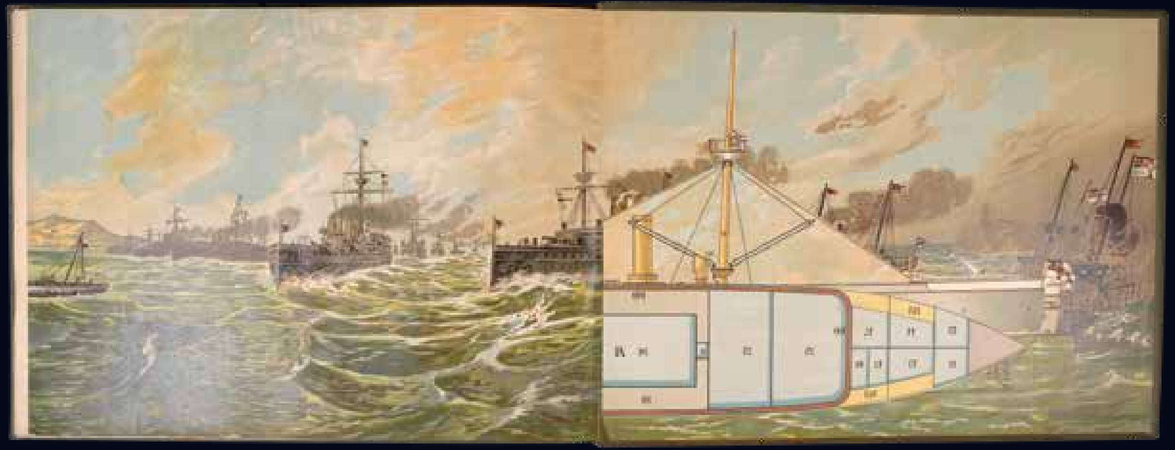
Description
Later edition. Oblong folio (400 by 530mm). 39 colour-printed plates on paste-board, and one double-page folding model; original publisher's grey cloth-backed pictorial paper boards.

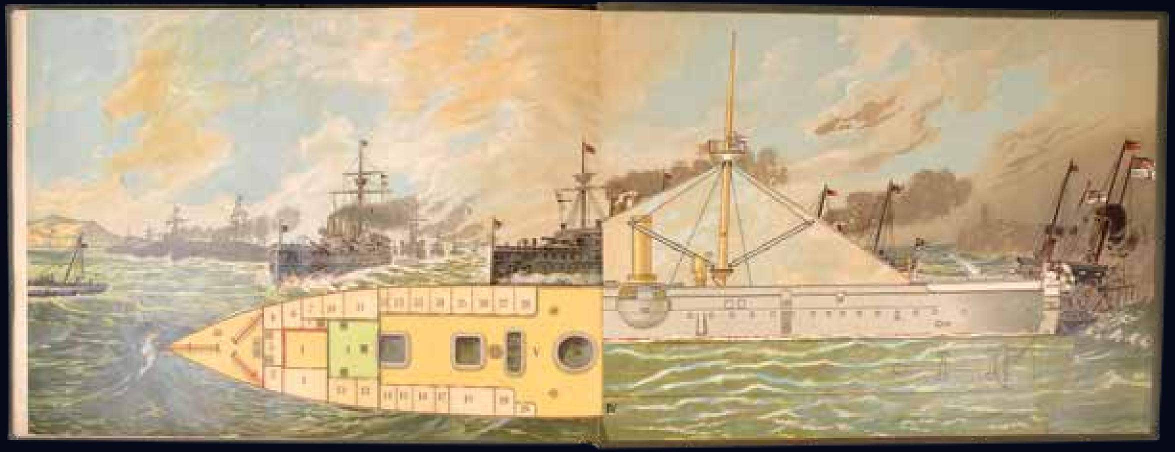
Number of items
1

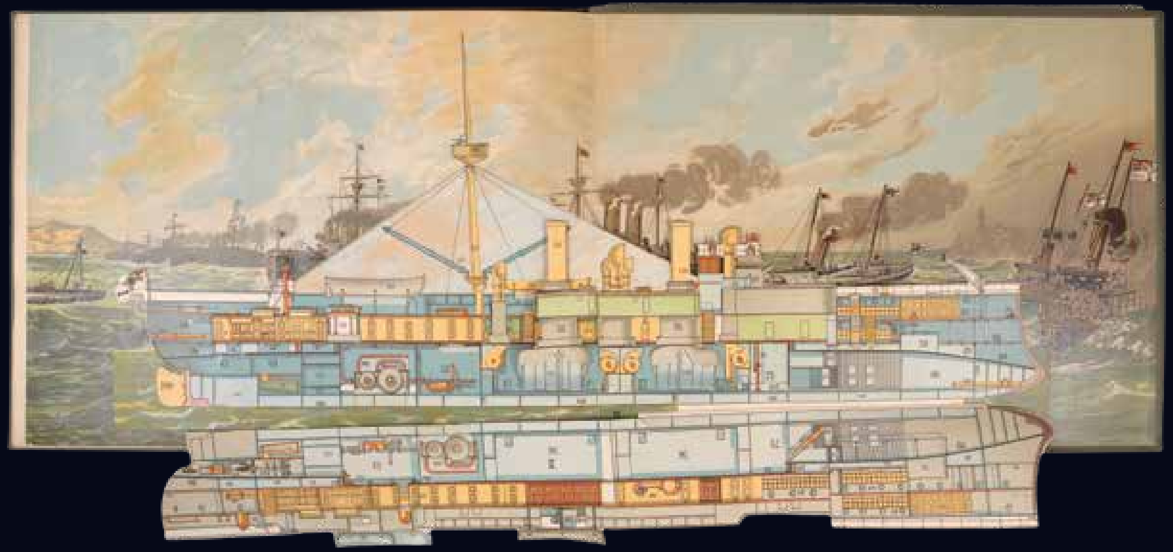
During the late-nineteenth and early-twentieth century, the Imperial Germany Navy grew out of the small Prussian Navy to become one of the world's most powerful maritime forces. Some of the fleet's finest ships are documented in Bernhard Teutsch-Lerchenfeld's 'Deutschland zur See', first published in 1903, and subsequently in various formats, including a small volume of text.

Vessels including the armoured Panzerschiffe, the battleship Linienschiff, and highspeed Kreuzer are illustrated in colour by maritime artist Graf. Unfolding panels reveal different layers of the ships, and there is a three-dimensional model of a warship is by Christoph Volkert.

Deutschland
zur See







With honeycomb tissue balloons

67 [BÄHR, Adolf]

The Favourite Picture-Book. Copyright.

Publication
[Berlin, Adolf Bähr & Co., c.1911].

Description
Folio (340 by 210mm). Six double-page colour printed plates with exceptionally fine folding honeycomb tissue balloons; original publisher's brown cloth-backed colour-printed pictorial stiff paper boards, a little scuffed at the extremities.

References
Vintage Pop-up Books, 'The Favourite Picture Book', 2025.

Number of items
1

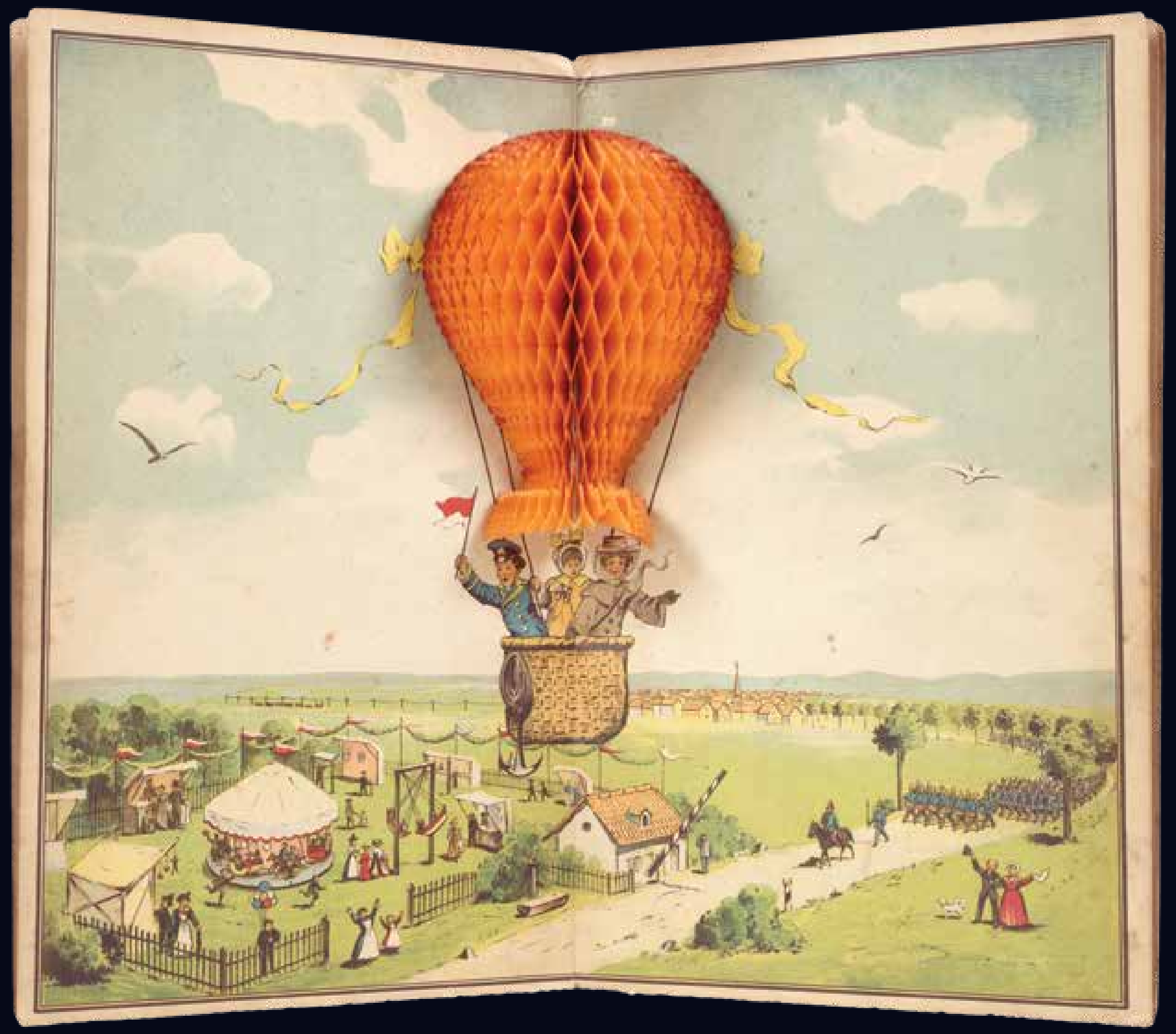
German inventor and manufacturer Adolf Bähr (1875–1943) registered a number of patents during the late-nineteenth and early-twentieth centuries in the fields of art, packaging and toys. In 1905 he registered a British patent for a 'Picture Book with Representations of Objects in Model', demonstrating how spiral-cut honeycomb tissue paper could be made to expand into dramatic three-dimensional shapes when the facing pages to which its sides were glued were opened. This innovation was used in 'The Favourite Picture Book', which he published some years later.

The book contains six double-page coloured plates to which Bähr's new paper technology has been applied: one shows a family enjoying a ride in a hot air balloon, which literally balloons off the page thanks to the honeycomb-cut tissue used to represent it. The ingenious work must have been popular, as Bähr later turned 'The Favourite Picture Book' into a three-part series. The present example, however, seems to be the earliest edition, as it is not numbered. Tragically, the Jewish Bähr faced Nazi persecution during the 1930s, and eventually died in a concentration camp in 1943, after which there remains no records of his company continuing to publish its exquisite children's books.

Rare: Only one other example known of this issue, in the Opie Collection at the Bodleian Library.

Provenance
"Frank Smith - Given as a Present from Mrs Berry, Berry Dower House, Bodmin, 1901".

The Favourite Picture-Book



Our town

68 **WENZ-VIETOR, Else; [and possibly Juanita AUFLORJN]**

Aus dem Kleinen Alten Stadtchen. Nürnberger Bilderbücher, 25a. Mit Bildern.

Publication
Oldenburg, Nurenberger Bilderbucher Verlag, Gerhard Stalling, [c.1923].

Description
Oblong quarto (295 by 325mm). Seven double-page colour-printed panels laid down on boards, with 25 moveable figurines; modern black cloth-backed, original publisher's pictorial paper boards, a little scuffed.

Number of items
3

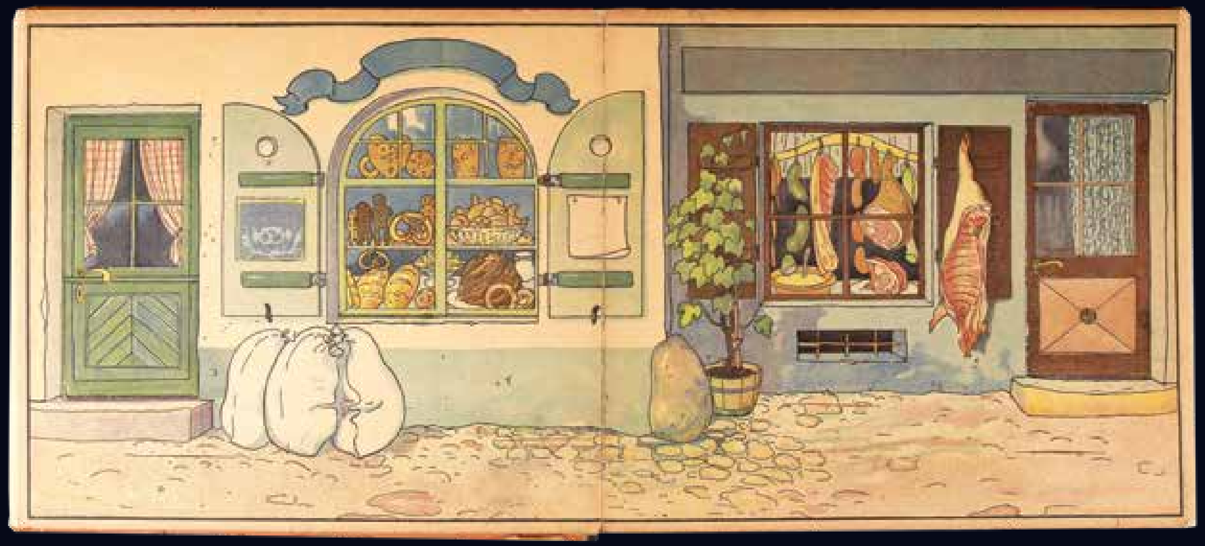
During the 1920s, and in keeping with the nostalgic mood of the times in Germany, Wenz-Vietor created three quaint books which feature many moveable figurines to be set against the backdrop of a 'Little Old Town', a 'Carnival', and a 'Little Doll's Town'. The latter was published in New York, indicating Wenz-Vientor's new and growing international audience.

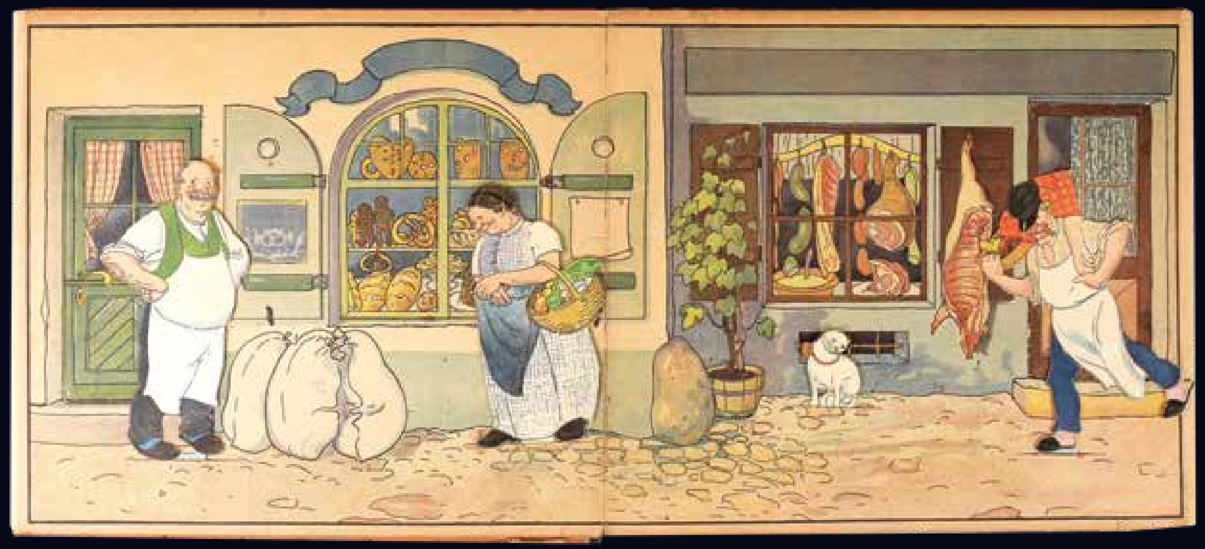
Else Wenz-Vietor (1881-1973) initially worked as a professional freelance artist after studying at the School of Applied Arts in Munich, and subsequently as an illustrator for a variety of different publishing houses in Germany, specialising in children's and picture books. Her work on so-called "slot" books, in which cut-out figures could be placed in various positions and poses within the book, began to be exported to North America during the 1920s. Although popular at the time, Wenz-Vietor's work was later tarred by her involvement with the Nazi party.

-'Der Jahrmarkt', Oldenburg, Nurnberger Bilderbucher Verlag, [1926]. Oblong folio (280 by 330mm). Six colour-printed panels, with 61 moveable figurines and part of an uncut sheet of further figures; original publisher's cloth-backed pictorial paper boards, a little scuffed.
"Nürnberger Bilderbücher, Nr. 32".

-'Our Little Doll's Town'. New York, Atlantic Book & Act Corporation, 1923. Oblong quarto (290 by 335mm). Seven double-page colour-printed panels laid down on boards, with 18 moveable figurines; original red cloth-backed publisher's pictorial paper boards, a little scuffed.

DER JAHRMARKT





Her first fairy-tale

69 **LANGEN, Hilde; [and Gerda LANGEN]**

Schneewittchen. Aus Grimms Marchen. Ziehbilderbuch.

Publication
Stuttgart, Waldorfschul-Spielzeug & Verlag G.m.b.H., 1926.

Description
Oblong folio (295 by 375mm). 14 colour-printed plates, including seven with pull-down tabs and multiple moveable parts; original publisher's red cloth-backed pictorial paper boards, a little scuffed.

References
The Ritman Library, 'One Hundred Years of Anthroposophical Art', 2015.

Number of items
4

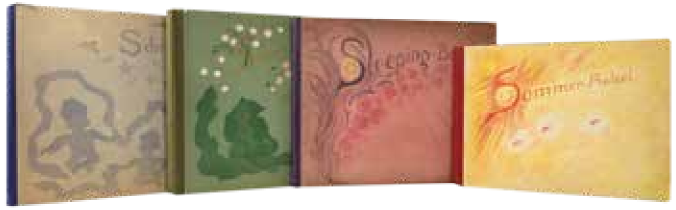
The first full-length book produced by Hilde Langen (1901-1979) was a translation of the Grimm Brothers' story of Snow White. Langen had initially trained as a seamstress and worked in a theatre as a costume maker. An acquaintance of philosopher and occultist Rudolph Steiner, she claimed to have clairvoyant abilities, and with his encouragement began to produce education pamphlets, which she illustrated herself.

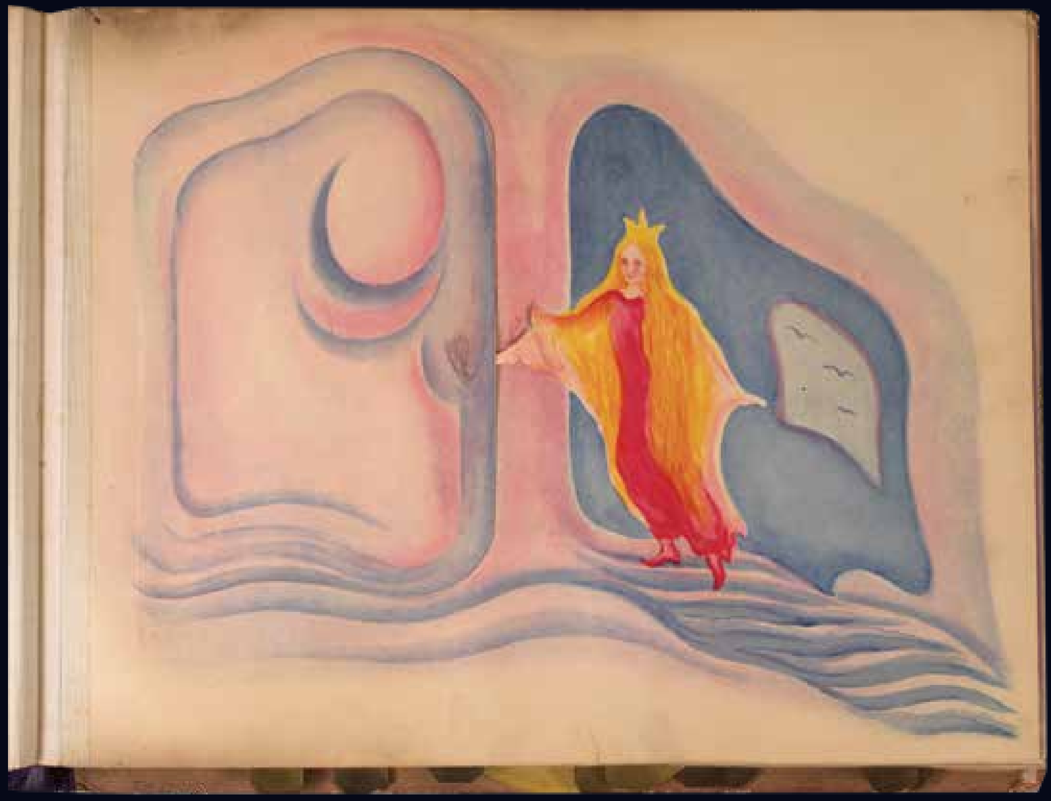
In 1930, she established her own publishing house in Dornach, the 'Zu den Sieben Zwergen' ('Of the Seven Dwarves'). In the subsequent years she produced a number of children's books, many with moveable elements operated by drawstring, and some illustrated in collaboration with her sister, Gerda (1903-1973), another disciple of Steiner.

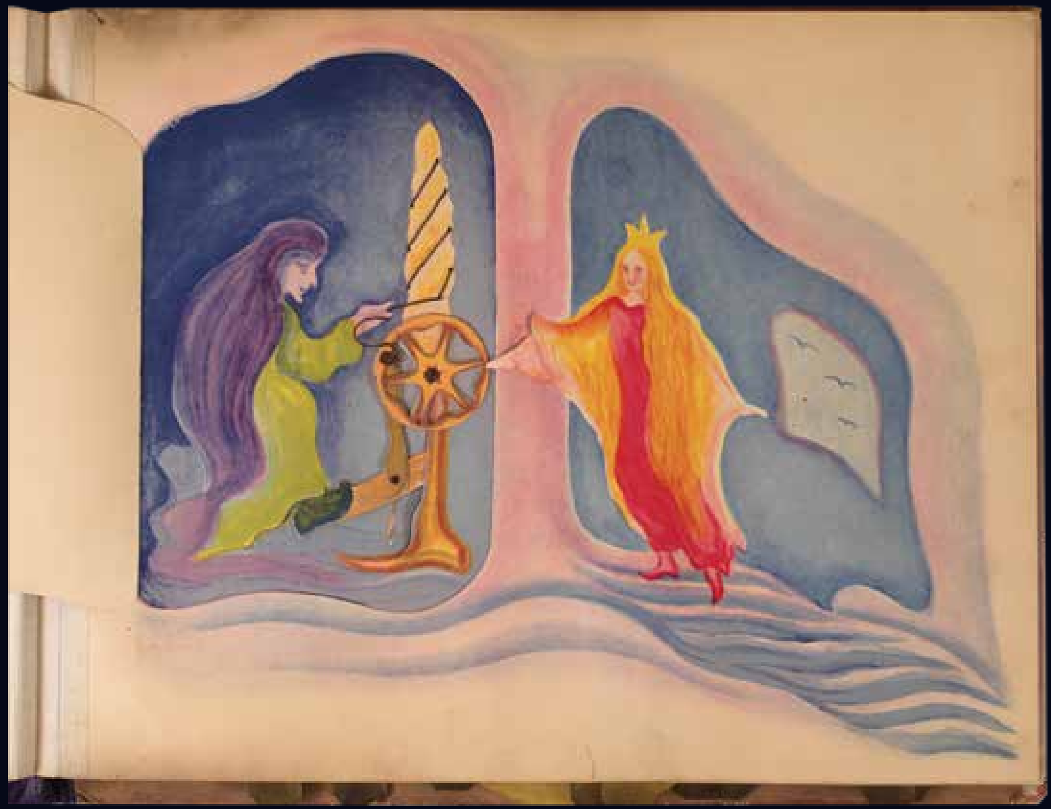
-LANGEN, Hilde. 'Sommer-Ratsel. Ziebilderbuch'. Stuttgart, Waldorfschul-Spielzeug u. Verlag, 1929. Oblong quarto (250 by 340mm). Five colour-printed plates, including four with drawstrings and multiple moveable parts; original publisher's purple cloth-backed pictorial paper boards.

-LANGEN, Hilde. 'Schneeweisschen und Rosenrot. Text frei nach Grimm, mit zwei Gedichten von Gerda Langen'. Dornach bei Basel, Verlag der Werkstatt, zu den sieben Zwergen, 1932. Oblong folio (300 by 390mm). Six colour-printed plates with pull-down tabs and multiple moveable parts; original publisher's green cloth-backed pictorial paper boards, a little scuffed.

-LANGEN, Hilde. 'Sleeping Beauty, from Grimms Fairy Tales translated by Erica von Baravalle. With Moveable Pictures'. Stuttgart, Waldorfschul-Spielzeug & Verlag G.m.b.H., 1929. Oblong folio (300 by 370mm). Eight colour-printed plates, including six with pull-down tabs and multiple moveable parts; original publisher's purple cloth-backed pictorial paper boards, a little scuffed.







The Magic Boat and the Miracle House

70 **SIEDMANN-FREUD, Tom**

Das Zauberboot. Ein Bilderbuch zum Drehen bewegen und verwandeln (das neue wunderhaus).

Publication
Berlin, Herbert Stuffer Verlag, 1930.

Description
Small quarto (240 by 205mm). Five colour-printed plates, three with pull-down tabs, a spinner, and moveable parts, one additional loose plate with die-cuts and a sheet of red glassine in a pocket at the end; original publisher's cloth-backed pictorial paper boards.

Number of items
c.40

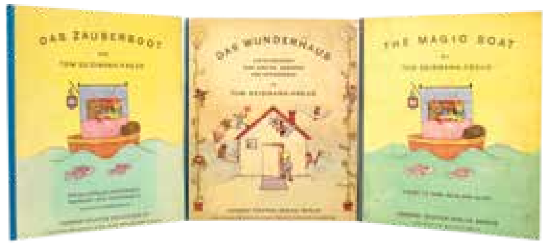
The niece of Sigmund Freud, Martha Gertrud Freud took on the pseudonym of Tom Seidmann-Freud for her work illustrating children's books. In the 1920s, she and her husband Jakob Yankel Seidmann founded Peregrin publishing house, which specialised in book portraying the lives of Jewish immigrants, and the Ophir firm, which published the work of Hebrew poet Hayim Nahman Bialik, illustrated by Seidmann-Freud.

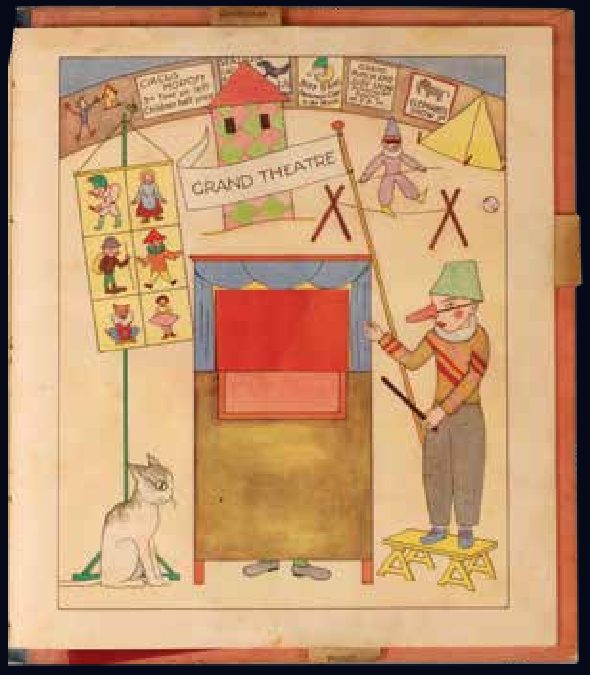
Nonetheless some of her work was published by other companies, such as Herbert Stuffer of Berlin, who issued 'Das Zauberboot' ('The Magic Boat') and 'Das Wunderhaus' ('The Miracle House') in 1930. The former was also translated into English. These books include many moveable elements, such as pop-ups, rotating mechanisms and pull-tabs. Unlike many other children's moveable books, there is also a substantial amount of text in Siedmann-Freud's books, telling tales such as 'The Race between the Hare and the Hedgehog' or narrating a trip to the circus.

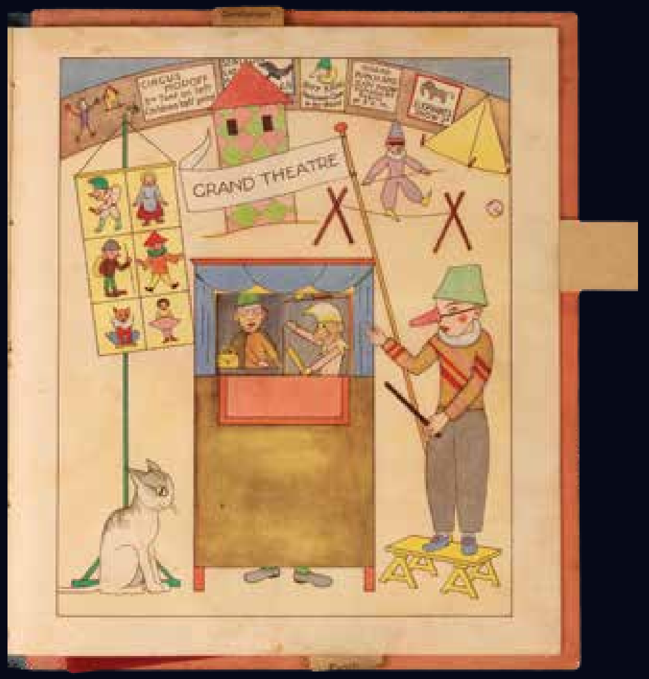
-SIEDMANN-FREUD, Tom. 'Das Wunderhaus ein Bilderbuch zum Drehen, Bewegen und Verwandeln'. Berlin, Herbert Stuffer Verlag, 1930. Small quarto (240 by 200mm). Eight colour-printed plates, four with pull-down tabs, a spinner, and moveable parts, one additional loose plate with die-cuts and a sheet of red glassine in a pocket at the end; original publisher's cloth-backed pictorial paper boards.

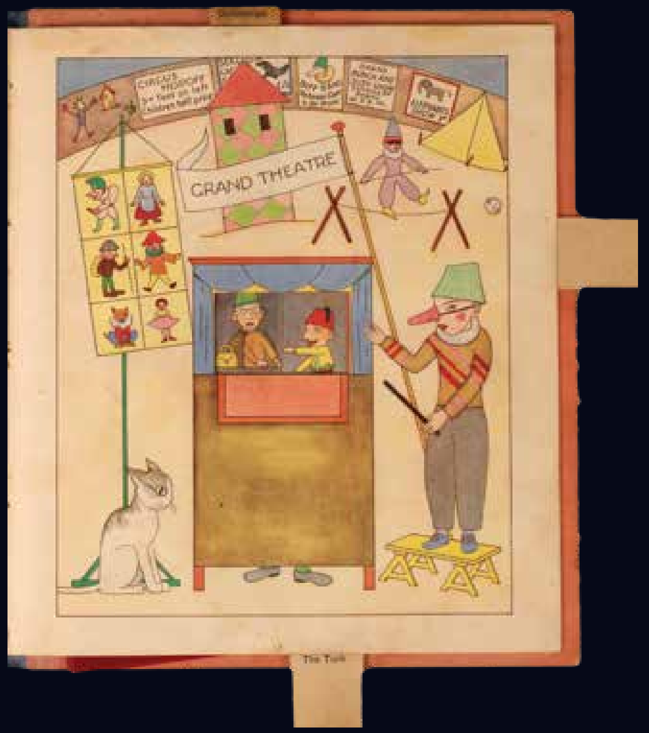
-SIEDMANN-FREUD, Tom. 'The Magic Boat. A Book to Turn, Move and Alter'. Berlin, Herbert Stuffer Verlag, [1935]. Small quarto (240 by 205mm). Five colour-printed plates, three with pull-down tabs, a spinner, and moveable parts, one additional loose plate with die-cuts and a sheet of red glassine in a pocket at the end; original publisher's cloth-backed pictorial paper boards. First English edition.

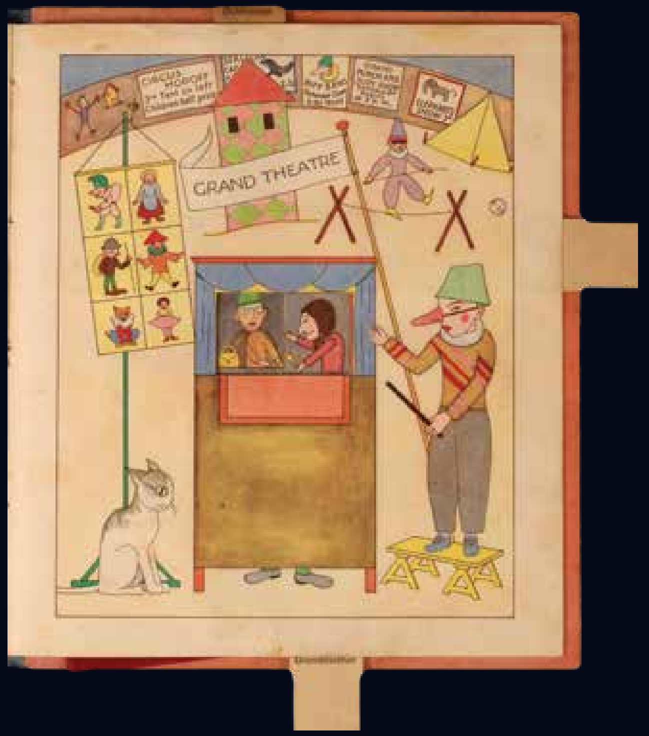
[WITH]: A significant collection of approximately 35 titles in German.

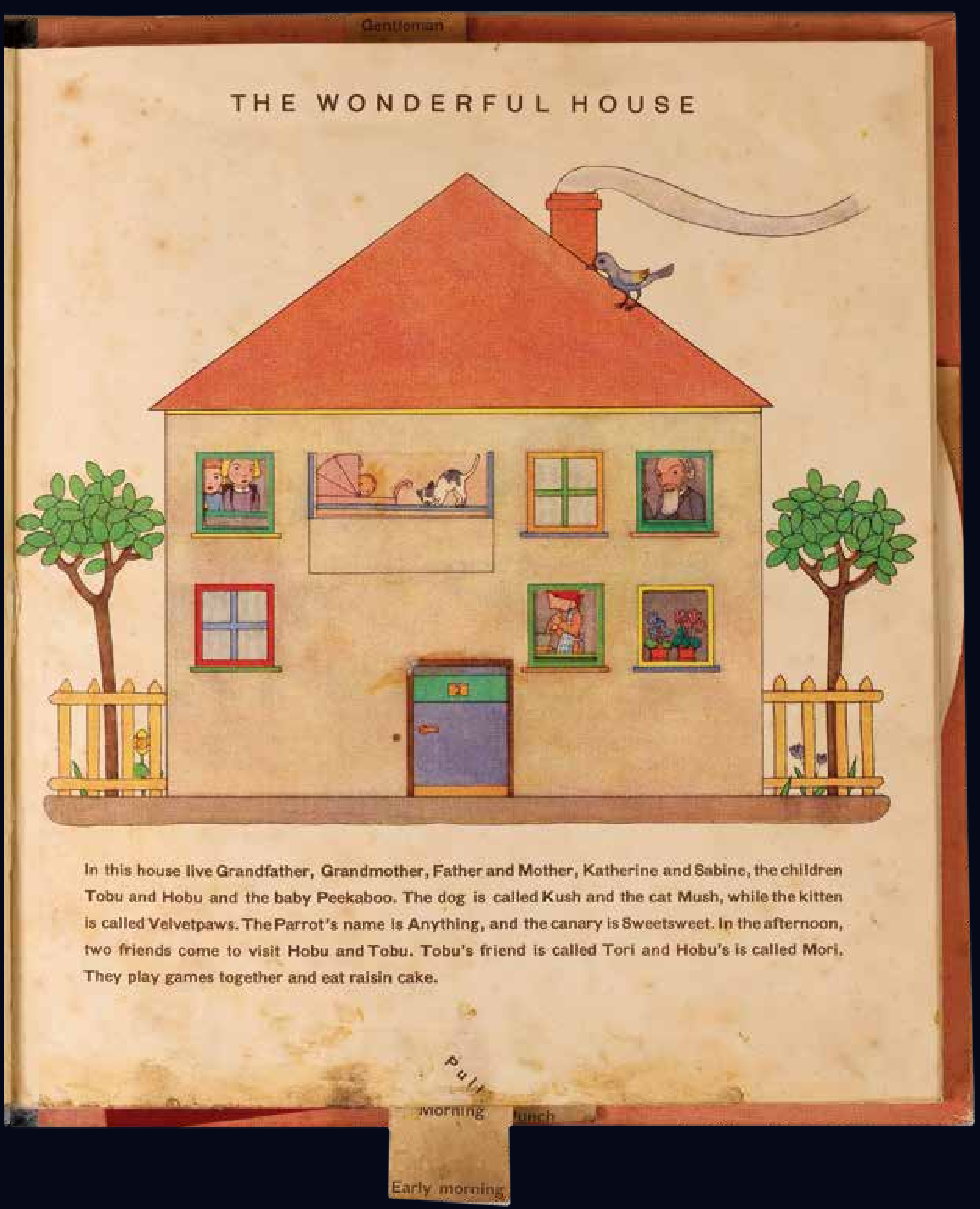






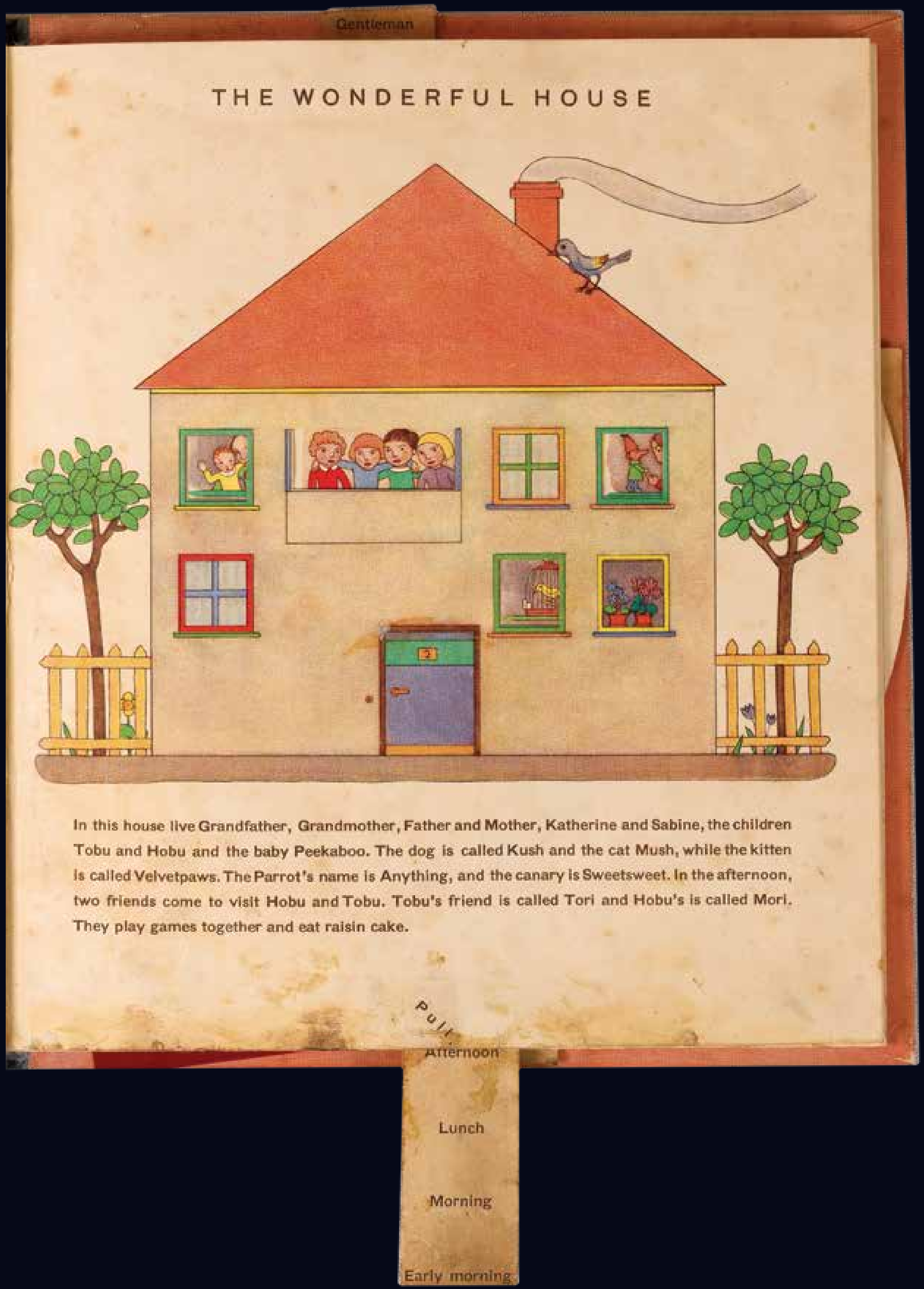





Gentleman
Pull
Morning
Lunch
Early morning

THE WONDERFUL HOUSE

In this house live Grandfather, Grandmother, Father and Mother, Katherine and Sabine, the children Tobu and Hobu and the baby Peekaboo. The dog is called Kush and the cat Mush, while the kitten is called Velvetpaws. The Parrot's name is Anything, and the canary is Sweetsweet. In the afternoon, two friends come to visit Hobu and Tobu. Tobu's friend is called Tori and Hobu's is called Mori. They play games together and eat raisin cake.


Gentleman
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THE AMERICANS ARE COMING

“Are they not a funny lot?”

71 [ANONYMOUS]

Western Life: Amusing Character Pictures with Descriptive Verses.

Publication
[Probably London], Printed in Germany. Copyright. Patented, Nov. 15 / [18]92.

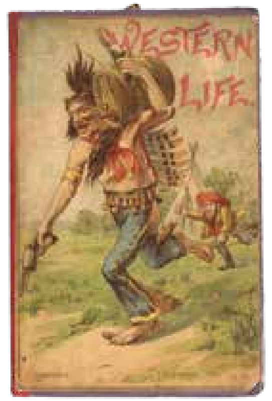
Description
Quarto bound in 6s (250 by 165mm). Six double-page colour printed pop-up hinged folds; original publisher’s red cloth-backed publisher’s pictorial paper boards, back cover repaired.

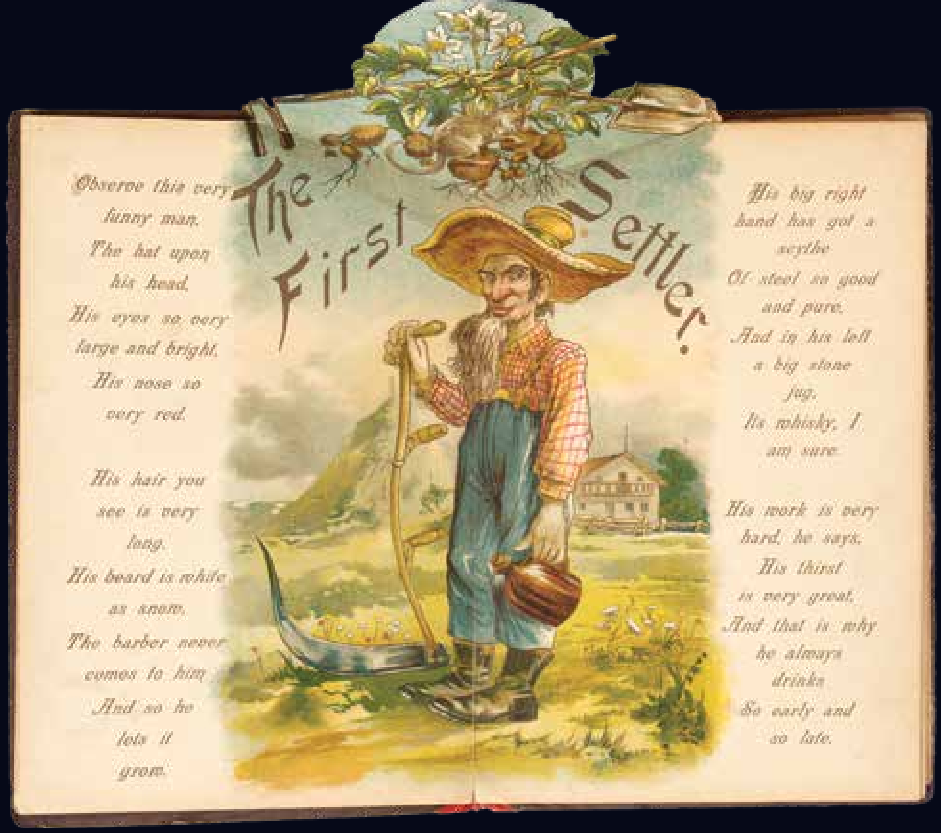
Number of items
1

An anonymous pop-up book printed in Germany for an English-speaking readership, describing life in the United States. The book contains five pop-up scenes featuring characters from American life, namely a baseball player, farmer, a cook, a policeman and a “crack shot”. Folded paper elements at the top of each pair of facing pages expand to show, for example, the cook’s kitchen shelves. Each illustration is accompanied by descriptive verse, for example:

> “Here you have all sorts of people,
> Such as flourish in the West:
> Here’s the negro, here’s the farmer,
> And the dud so smartly drest.
> Here you see a base-ball player,
> And the famous rifle-shot,
> Saucy cooks and tall policemen,
> Are they not a funny lot?”

Rare: no institutional examples known.





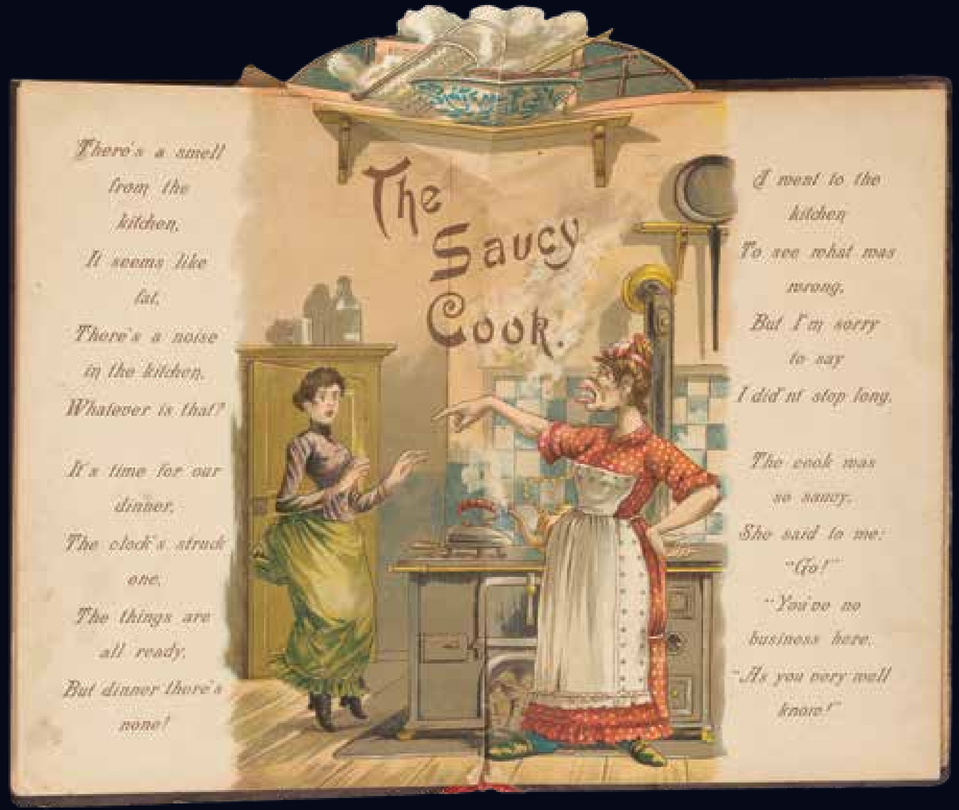
The First Settler.

Observe this very
funny man,
The hat upon
his head,
His eyes so very
large and bright,
His nose so
very red.

His hair you
see is very
long,
His beard is white
as snow,
The barber never
comes to him
And so he
lets it
grow.

His big right
hand has got a
scythe
Of steel so good
and pure,
And in his left
a big stone
jug,
Its whisky, I
am sure.

His work is very
hard, he says,
His thirst
is very great,
And that is why
he always
drinks
So early and
so late.



The Saucy Cook.

There’s a smell
from the
kitchen,
It seems like
fat,
There’s a noise
in the kitchen,
Whatever is that?

It’s time for our
dinner,
The clock’s struck
one,
The things are
all ready,
But dinner there’s
none!

I went to the
kitchen
To see what was
wrong,
But I’m sorry
to say
I did’nt stop long.

The cook was
so saucy,
She said to me:
“Go!”
“You’ve no
business here,
“As you very well
know!”

The elected dissected

72 **SCHEUER, Edward**

Bits of Prominent People. Or, Transformation Character Portraits.

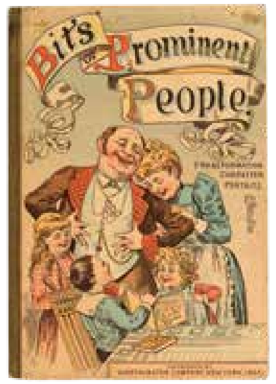
Publication
New York, Worthington Company, 1892.

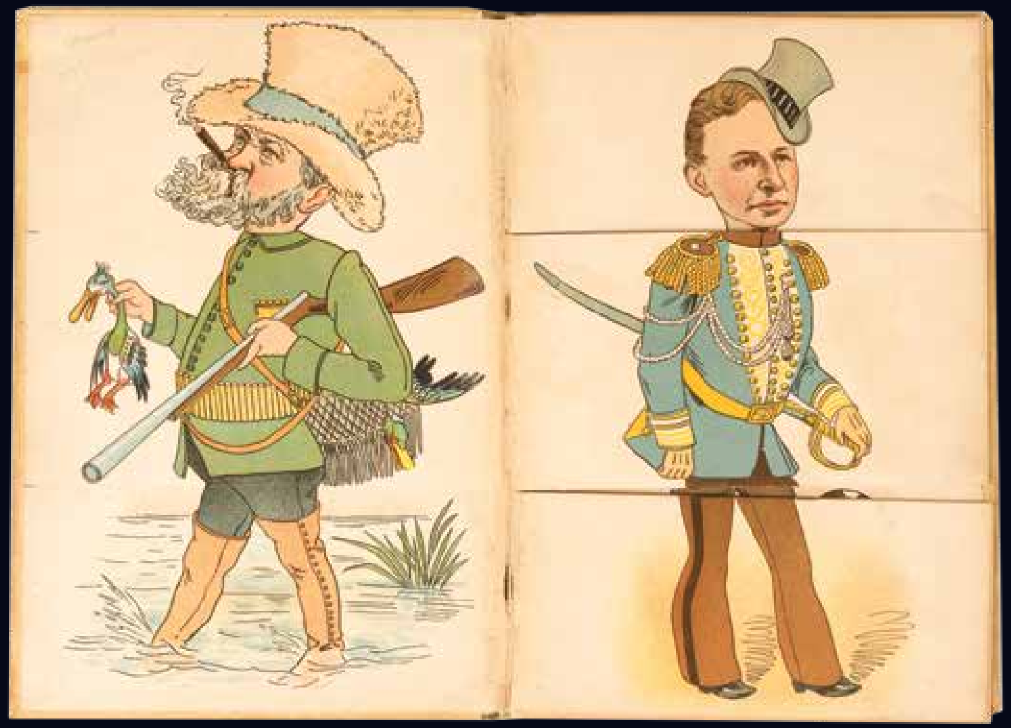
Description
Quarto bound in 6s (285 by 195mm). Six colour-printed leaves, images on both sides, each cut horizontally into three transformational "mix and match" parts, complete images on endpapers; original publisher's green cloth backed, pictorial boards, corners scuffed.

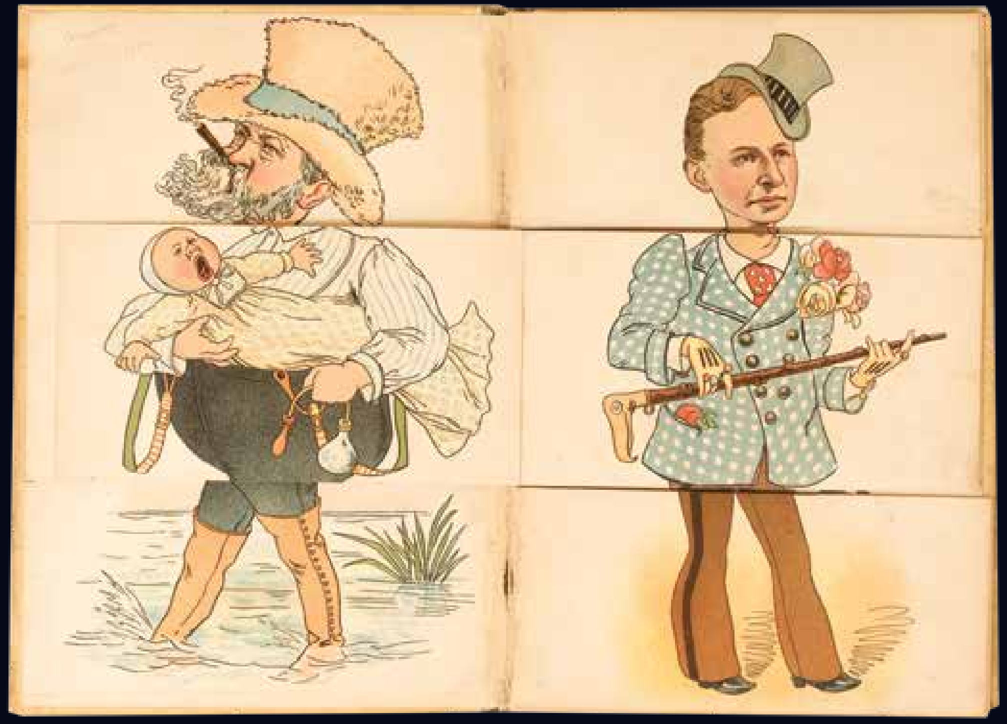
Number of items
1

British emigrant Richard Worthington (1834-1894) established a book publishing firm in Montreal in the mid-nineteenth century, later relocating to Boston, and finally to New York in 1874. After declaring bankruptcy just two years later, he subsequently opened a new firm, R. Worthington, which was later rebranded as Worthington Co.. Financial burdens continued to plague him, but he managed to keep the company afloat until 1893.

The year before its collapse, Worthington Co. published a book ostensibly aimed at young people. Juvenilia was the firm's specialty, and yet the political nature of this book makes it likely that it was more of a satirical novelty, published in the run-up to the 1892 election. It features comic depictions of prominent politicians, including the presidential candidates for that cycle, Benjamin Harrison and Grover Cleveland. Their full-length portraits are horizontally cut into three sections, so that the head, torso, and legs can be rearranged to create humorous images.







Cut flowers

73 **GARMAN, K.E.**

Joyland: Fun with Faces for Boys and Girls.

Publication
Chicago, Ideal Book Builders, 1912.

Description
First edition. Oblong octavo bound in 6s (210 by 280mm). Six colour-printed plates laid down on paste-board, text to versos, each with multiple die-cut windows, and 80 pictorial paper boards oval “fillers” in original envelope on inside front cover; original brown cloth-backed pictorial paper boards.

Number of items
2

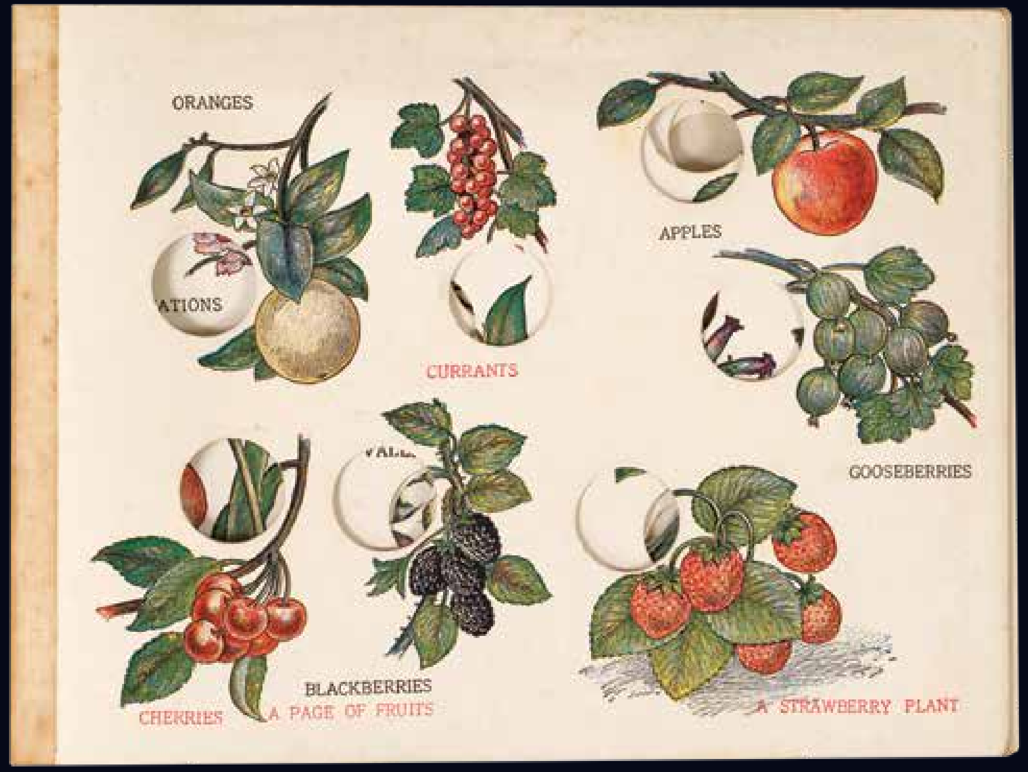
During the first quarter of the twentieth century, the Ideal Book Builders publishing house in Chicago produced a number of interactive children’s books on a variety of themes. These included ‘Joyland’, a sweet novelty book filled with colour illustrations of people, animals, and flowers, which are completed by the reader inserting a cut-out face from the loose selection found in the envelope attached to the front board. A note beneath reads:

“Try putting children’s faces in the flowers; animals’ faces on the toys; children’s faces on the animals; animals’ faces on the children; children’s faces on the toys and toys’ faces on the children, etc.. Extra set of assorted faces sent postpaid on receipt of 25 cents”.

‘Flowerland’, published two years later, also had a pocket of cut-out card pieces to be arranged in the blank spaces of the main book. In this case, the tokens show different flowers and fruits, which the reader was supposed to identify with the corresponding plant.

[WITH]: ‘Flowerland: The Nature Study Book’. Chicago, Ideal Book Builders, 1914. Oblong quarto bound in 6s (210 by 280mm). Six colour-printed plates laid down on paste-board, blank versos, each with multiple die-cut windows, and 45 pictorial paper boards circular “fillers” in original envelope on inside front cover; original publisher’s red cloth-backed pictorial paper boards. Later issue, first patented July 23, 1910.

FLOWERLAND
THE NATURE STUDY BOOK
JOYLAND
FUN WITH FACES


ORANGES
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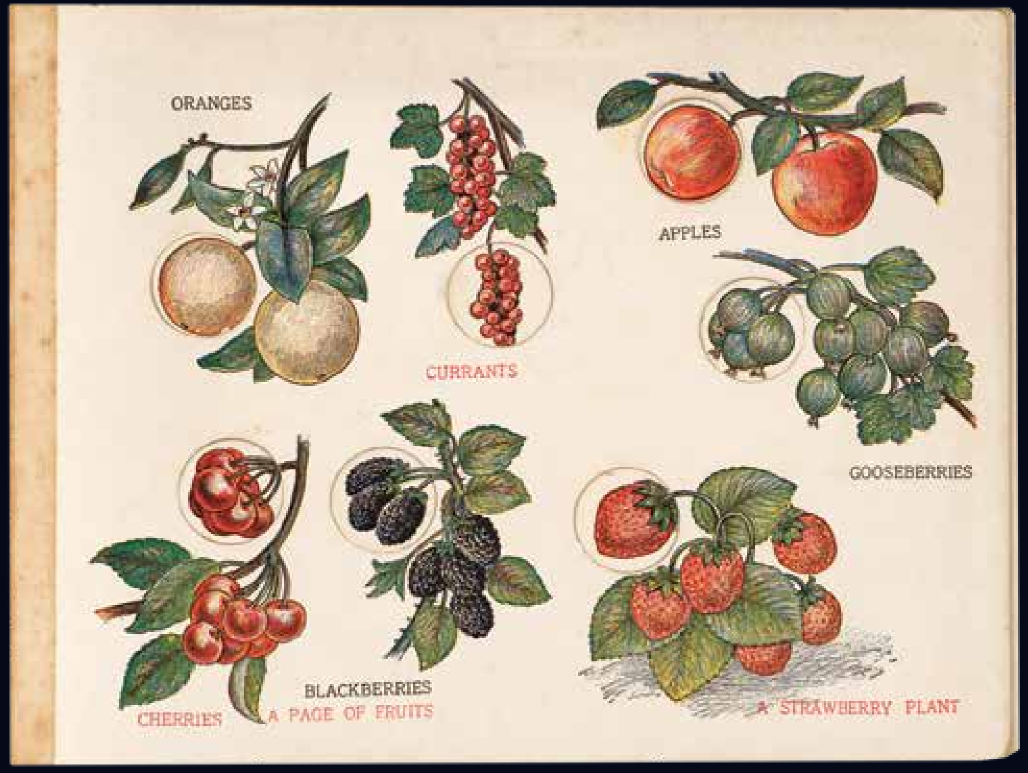
CURRANTS
APPLES
GOOSEBERRIES
CHERRIES
BLACKBERRIES
A PAGE OF FRUITS
A STRAWBERRY PLANT


ORANGES
CURRANTS
APPLES
GOOSEBERRIES
CHERRIES
BLACKBERRIES
A PAGE OF FRUITS
A STRAWBERRY PLANT

Peek-A-Boo!

74 **DUDLEY, Carrie; and Polly Suzanne BUZZA**

My Peek-a-Boo Show Book.

Publication
Minneapolis, The Buzza Company, 1928.

Description
Oblong quarto (240 by 300mm). Eight colour-printed theatrical panels, some with illustrated versos, with multiple die-cut windows, six-page colour-printed booklet of uncut figurines at end, a few tape repairs; original publisher's red cloth-backed pictorial paper boards, a little scuffed.

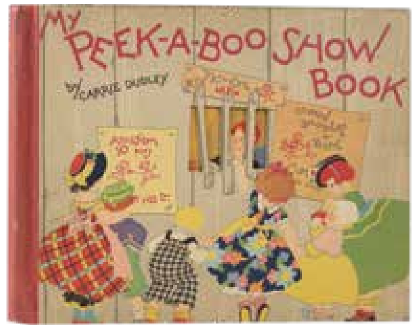
Number of items
c.150

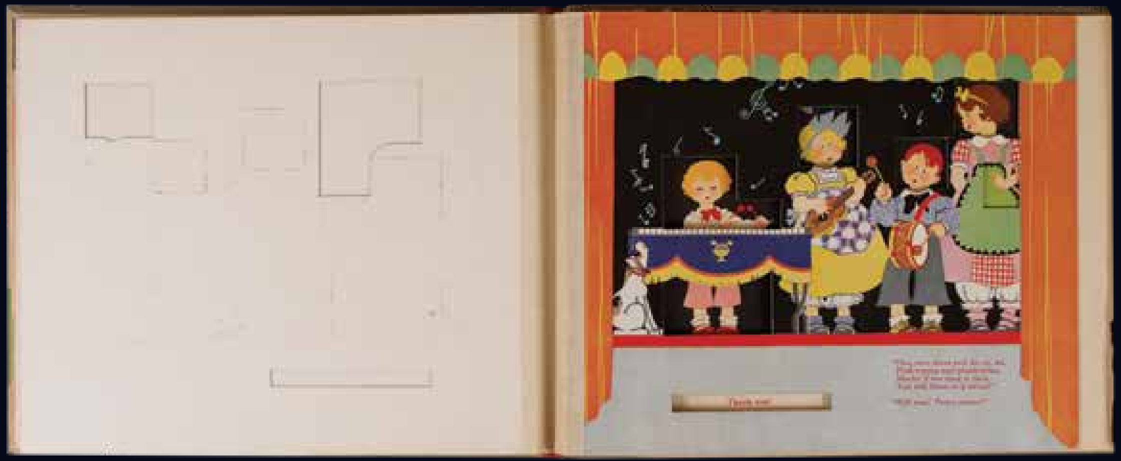
An unused example of this brightly-coloured children's book of theatrical plates: at the back of the book are six pages of yet-uncut figurines of children in various characters, as well as props and costumes.

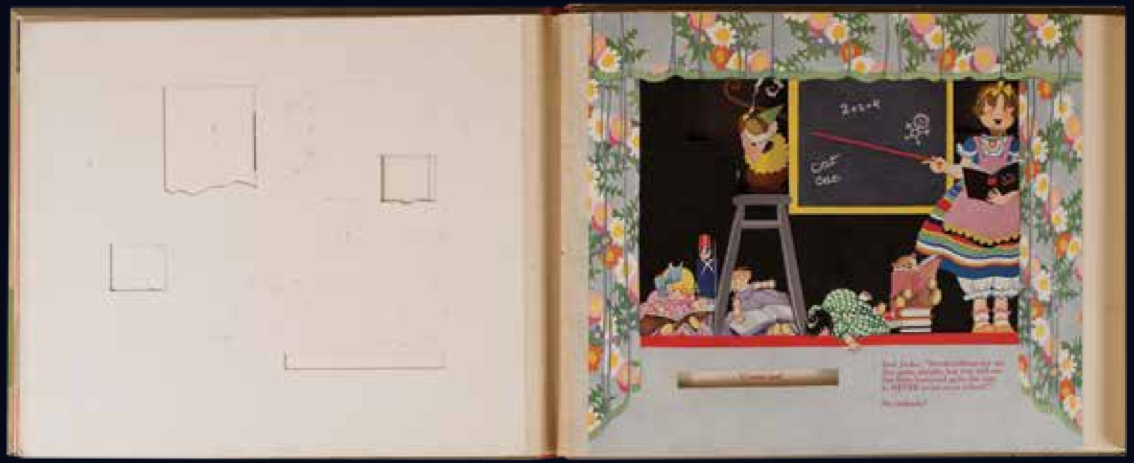
Carrie Dudley (1894-1982), who sometimes went by the pseudonym of "Douglas Ewen", illustrated a number of children's books and magazines, although her main professional output was Christmas cards.

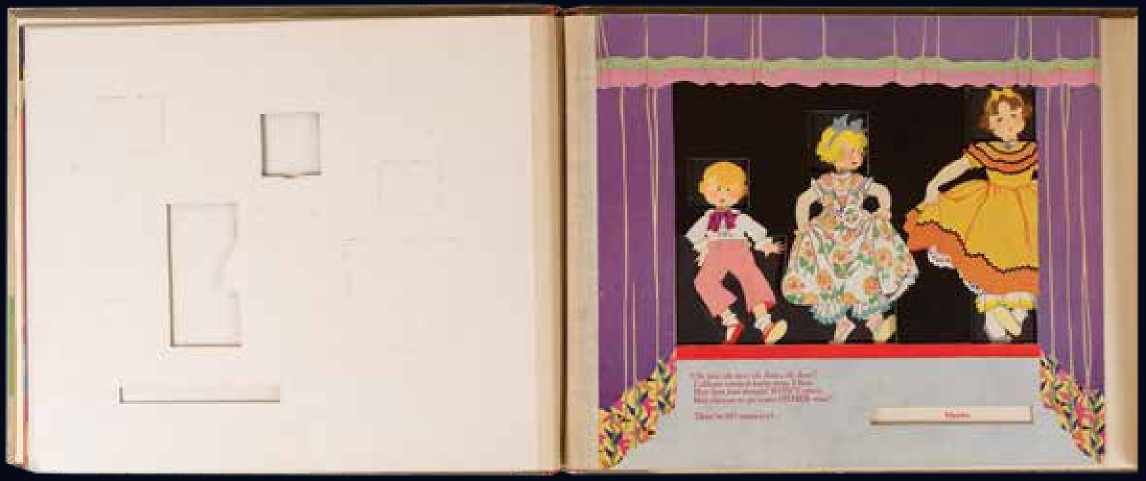
The Buzza Company had been founded in 1907 by George Buzza, who sold advertising posters. During the mid-1910s the company pivoted to publishing greeting cards, and won great success throughout the 1920s, merging in 1928 with the Charles S. Clark Company. Polly Suzanne Buzza is credited as the "Stage Manager" for the 'Peek-A-Boo Show'. Being only 10 at the time of its publication, George Buzza's daughter is unlikely to have made significant contributions to the book's production.

[WITH]: A significant collection of approximately 150 titles published in America, prior to the introduction of the ISBN.









“Living Picture Series”

75 **BOOKANO; and Louis S. GIRAUD**

Bookano Living Picture Series.

Publication
London, Bookano Strand Publications Ltd.,
[c.1930-1951].

Descriptionv
Four volumes. Small quarto (185 by 135mm). Two double-page colour printed pop-up scenes in each volume, illustrated in black and white throughout; original publisher’s pictorial paper boards, some minor repairs.

References
Dawson, ’S Louis Giraud - the Wizard of Bookano - and the Development of Pop-up Books’, in ‘Antiquarian Book Monthly Review’, 1991.

Number of items
4

The interwar period saw a lull in the manufacture of moveable children’s books and materials, which might be attributed to the severed relationship between Britain and Germany, which had been the nerve centres of pop-up production. One maker who persisted through this challenging time and even during the Second World War was Stephen Louis Giraud (1879-1950).

Giraud had been apprenticed to a printmaker in his youth, after which he began a career in journalism. Upon his return to the industry after WW1, he was appointed to manage the Books Department of the Daily News, and then joined the Daily Express in a similar role. In 1929, a punter arrived at his offices to pitch a number of folded paper contraptions he had designed, and Giraud quickly arranged to have a patent drawn up (under both their names!).

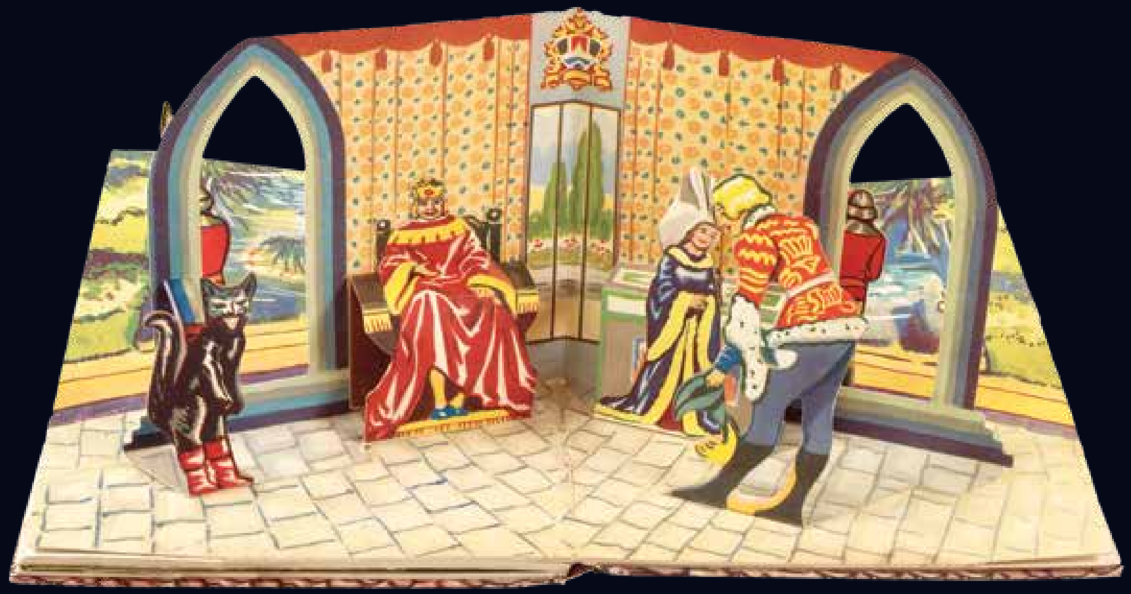
Over the course of that year, Giraud assembled a large team of young women to manufacture these pop-up models, preparing for his first annual, which was published in time for Christmas. Thus, at the age of 50, Giraud had found his niche. Between 1929 and 1934, the annuals were issued by the Daily Express, and were thenceforth published independently under the imprints of Strand Publications and Bookano Stories. To support this private endeavour, Giraud established his own factory in Finchley, where he was joined by the majority of his staff from the Express.

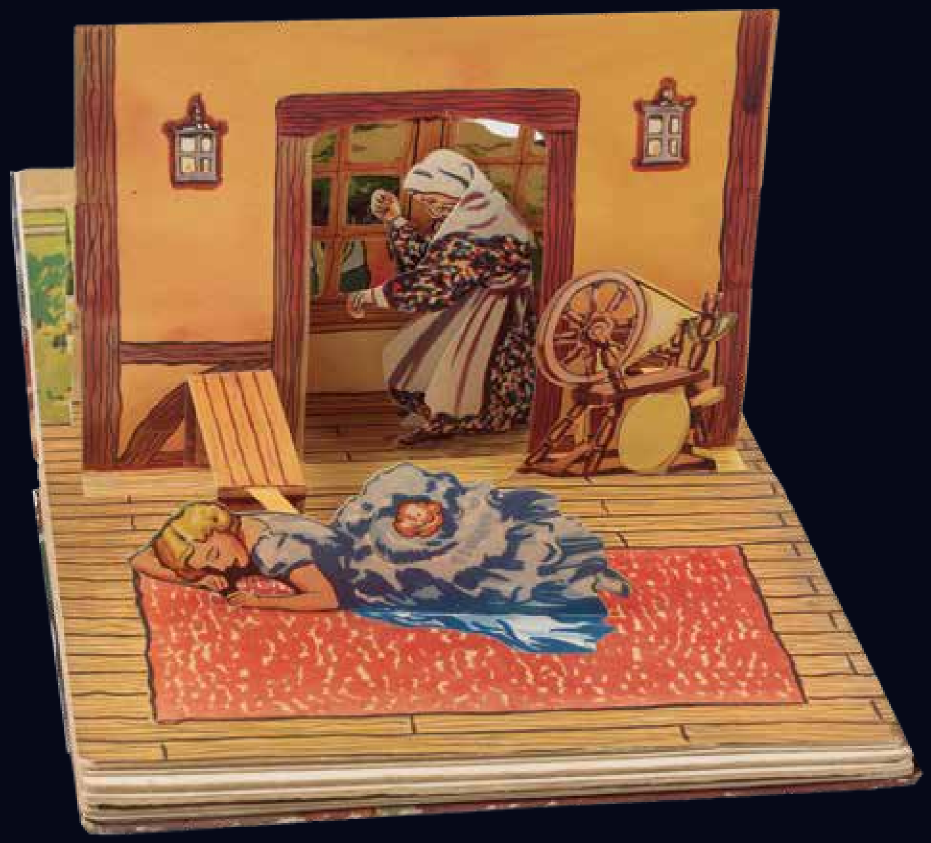
Giraud personally, and somewhat autocratically, directed operations until his death in 1950. During the Second World War, he adapted to the ubiquitous shortages and delays by reusing older materials, and not one year went by without the production of a Bookano annual. The final edition was prepared for Christmas 1949, shortly after which Giraud passed away, having produced 16 annuals and around 50 books in total.

Bookano published a series of ‘Living Picture’ books, which eventually consisted of 12 titles. The four present items are ‘Puss in Boots’ and ‘Beauty and the Beast’, both from the 1930s, with ‘The Story of Cinderella’ (1951), and ‘The Sleeping Beauty’ (1951). Each volume contains two double-page colour illustrations with pop-up elements, showing Puss standing gleefully in the royal court, an exotic castle, Sleeping Beauty asleep on the floor besides the spinning wheel, and a despondent Cinderella before the fireplace.

CINDERELLA
PUSS IN BOOTS

Provenance
One or two ownership inscriptions.





Rupert "the Little Bear"

76 **BOOKANO; Louis S. GIRAUD; and Mary TOURTEL**

The Daily Express Children's Annual. Introducing Self-Erecting Models to Illustrate the Stories. Edited by S. Louis Giraud. [and]: Living Models Annual: introducing self-erecting models to illustrate the Stories.

Publication
London, The Lane Publications (Daily Express Books Dep.t), 11 St. Bride Street, E4, [1929-1933].

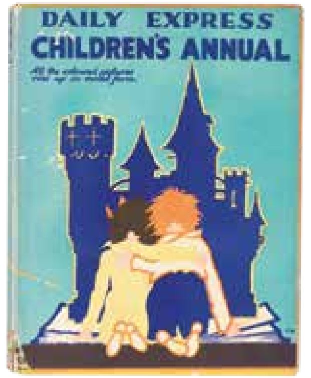
Description
Six volumes. Quarto (210 by 170mm). Seven colour-printed pop-up scenes in each volume of the 'Daily Express' series, five in the supplementary volume, 'Living Models', for a total of 40, illustrated throughout in black and white; original publisher's pictorial paper boards, supplementary volume rebacked in cloth.

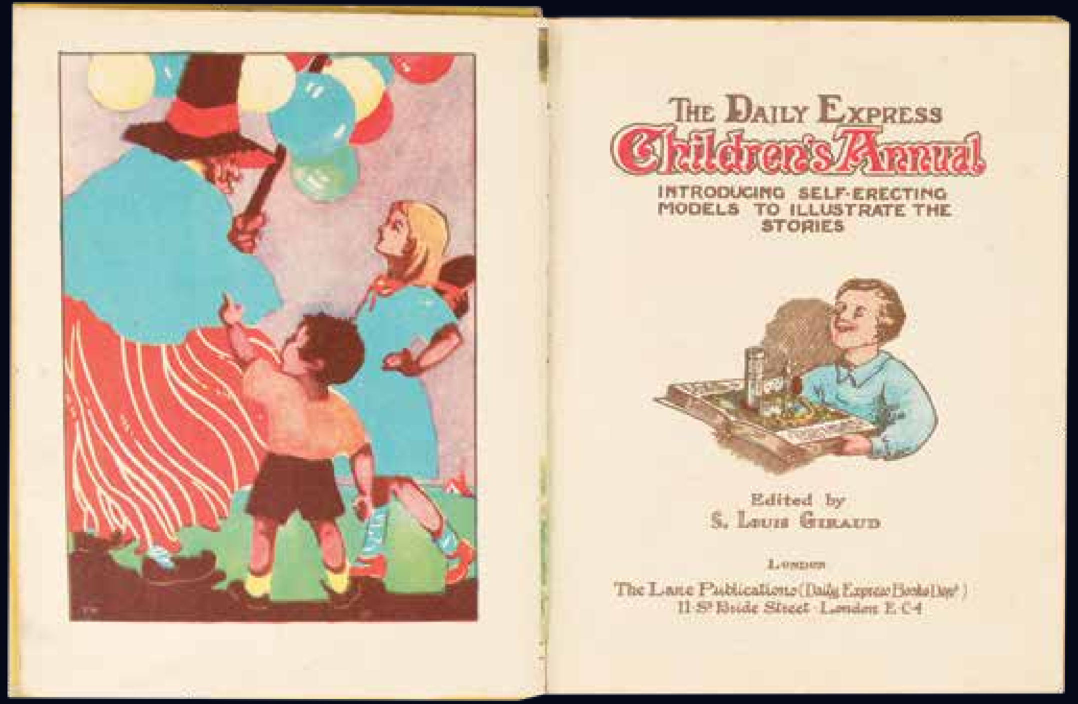
References
Dawson, 'S Louis Giraud - the Wizard of Bookano - and the Development of Pop-up Books', in 'Antiquarian Book Monthly Review', 1991.

Number of items
6

A complete run of 'Daily Express Children's' Annuals.

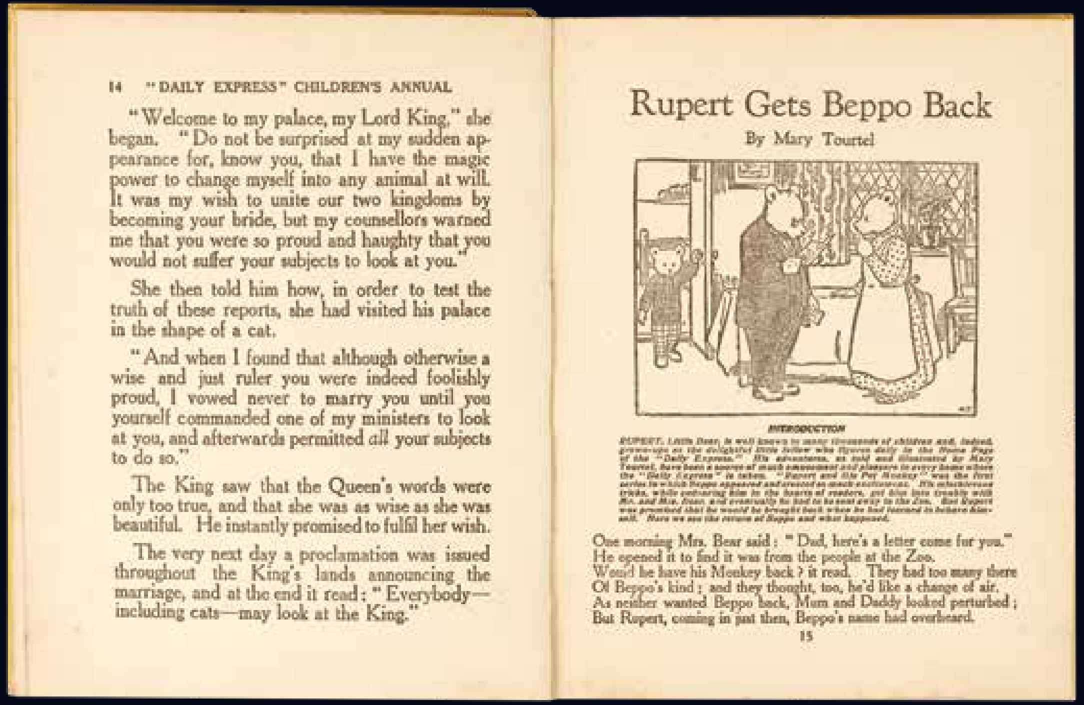
The annuals Giraud produced during his time at the 'Daily Express' famously featured Rupert "the Little Bear", who had first appeared as a cartoon strip in the newspaper from 1920. His first 36 appearances, including those in the annuals, were illustrated and narrated by husband and wife duo, Herbert and Mary Tourtel. When Giraud left the Express, he also parted ways with Rupert, who got his own annual which has run without interruption since 1936.




The Daily Express
Children's Annual
Introducing Self-Erecting
Models to Illustrate the
Stories

Edited by
S. Louis Giraud

London
The Lane Publications (Daily Express Books Dep.t)
11 St Bride Street London E.C.4


14 "DAILY EXPRESS" CHILDREN'S ANNUAL

"Welcome to my palace, my Lord King," she began. "Do not be surprised at my sudden appearance for, know you, that I have the magic power to change myself into any animal at will. It was my wish to unite our two kingdoms by becoming your bride, but my counsellors warned me that you were so proud and haughty that you would not suffer your subjects to look at you."

She then told him how, in order to test the truth of these reports, she had visited his palace in the shape of a cat.

"And when I found that although otherwise a wise and just ruler you were indeed foolishly proud, I vowed never to marry you until you yourself commanded one of my ministers to look at you, and afterwards permitted *all* your subjects to do so."

The King saw that the Queen's words were only too true, and that she was as wise as she was beautiful. He instantly promised to fulfil her wish.

The very next day a proclamation was issued throughout the King's lands announcing the marriage, and at the end it read: "Everybody—including cats—may look at the King."

Rupert Gets Beppo Back

By Mary Tourtel

INTRODUCTION

One morning Mrs. Bear said: "Dad, here's a letter come for you."
He opened it to find it was from the people at the Zoo.
Would he have his Monkey back? it read. They had too many there
Of Beppo's kind; and they thought, too, he'd like a change of air.
As neither wanted Beppo back, Mum and Daddy looked perturbed;
But Rupert, coming in just then, Beppo's name had overheard.

15

“Living Models Series”

77 **BOOKANO; Louis S. GIRAUD; and Jocelyn HUGHES, as “J.H.”**

Nursery Rhymes: Daily Express Living Models Series.

Publication
London, Printed in England, [from c.1933].

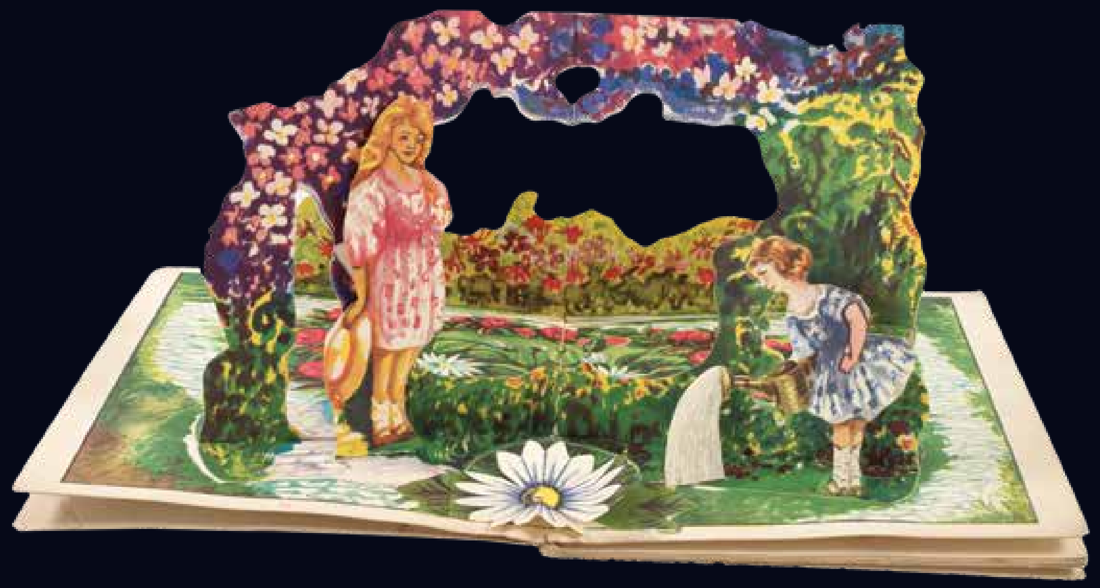
Description
Five volumes. Quarto (215 by 165mm). One double-page colour-printed pop-up scene in each volume, illustrated in black and white throughout; original publisher’s pictorial stiff paper wrappers, extremities a bit frayed.

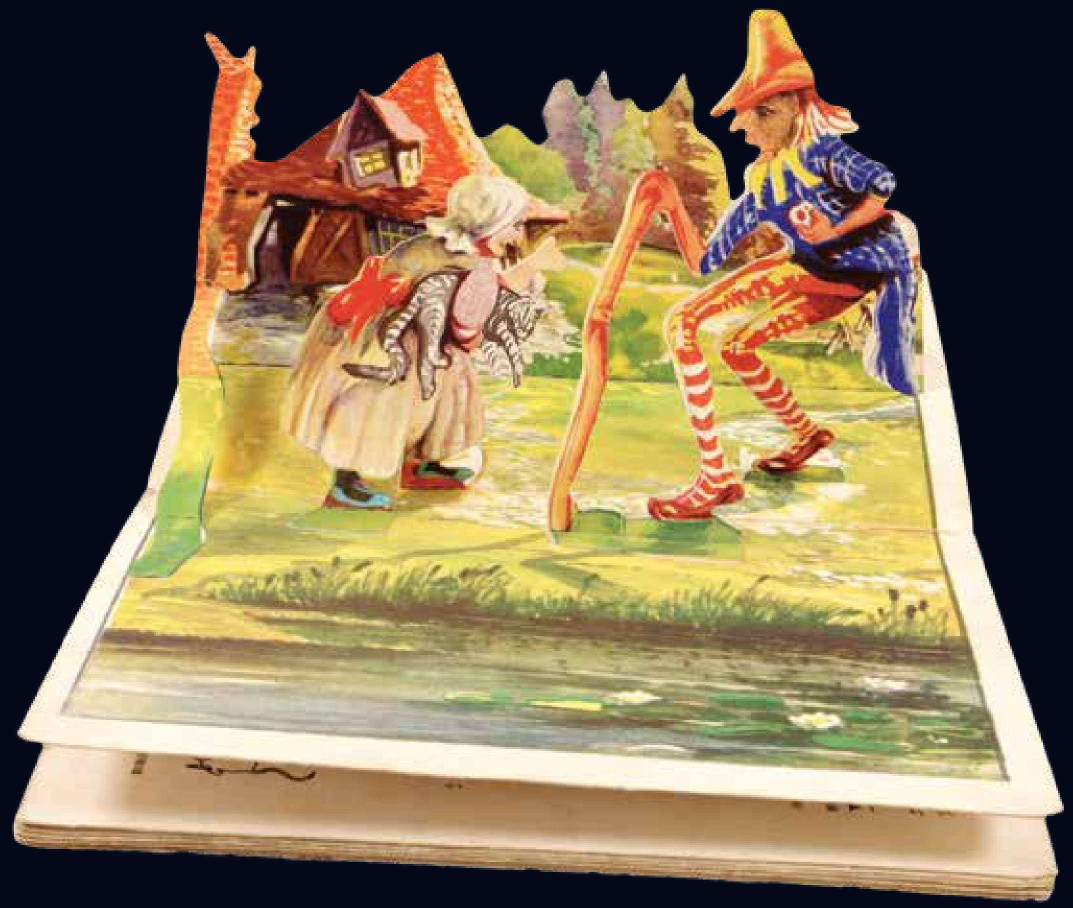
References
Dawson, ’S Louis Giraud - the Wizard of Bookano - and the Development of Pop-up Books’, in ‘Antiquarian Book Monthly Review’, 1991.

Number of items
5

According to Dawson, at least fifteen titles were published in the Bookano ‘Living Models Series’, “perhaps for promotional purposes. Each contains a single nursery rhyme illustrated by a simple pop-up”. The Temperley collection includes: ‘No. 3. See Mary-Mary Tend her Garden’, ‘No. 4. See Mary and her Lamb Stand Up!’, ‘No. 5. See the Crooked-Man Come to Life!’, ‘No. 11. See how far it is to Babylon’, ‘No. 14. See the Farmer & his Mare Stand up’. Each story is illustrated by a large three-dimensional scene, which pops up out of the centre pages of the book. They include Mary leading her little lamb, and a robed man standing with his camel before the exotic city of Babylon.

NURSERY RHYMES
DAILY EXPRESS
LIVING MODELS SERIES





A complete run, including the variant issue of volume II

78 **BOOKANO; and Louis S. GIRAUD**

Bookano Stories with Pictures that Spring Up in Model Form.

Publication
London, Strand Publications, Hastings House, Norfolk Street, Strand, [1934-1950].

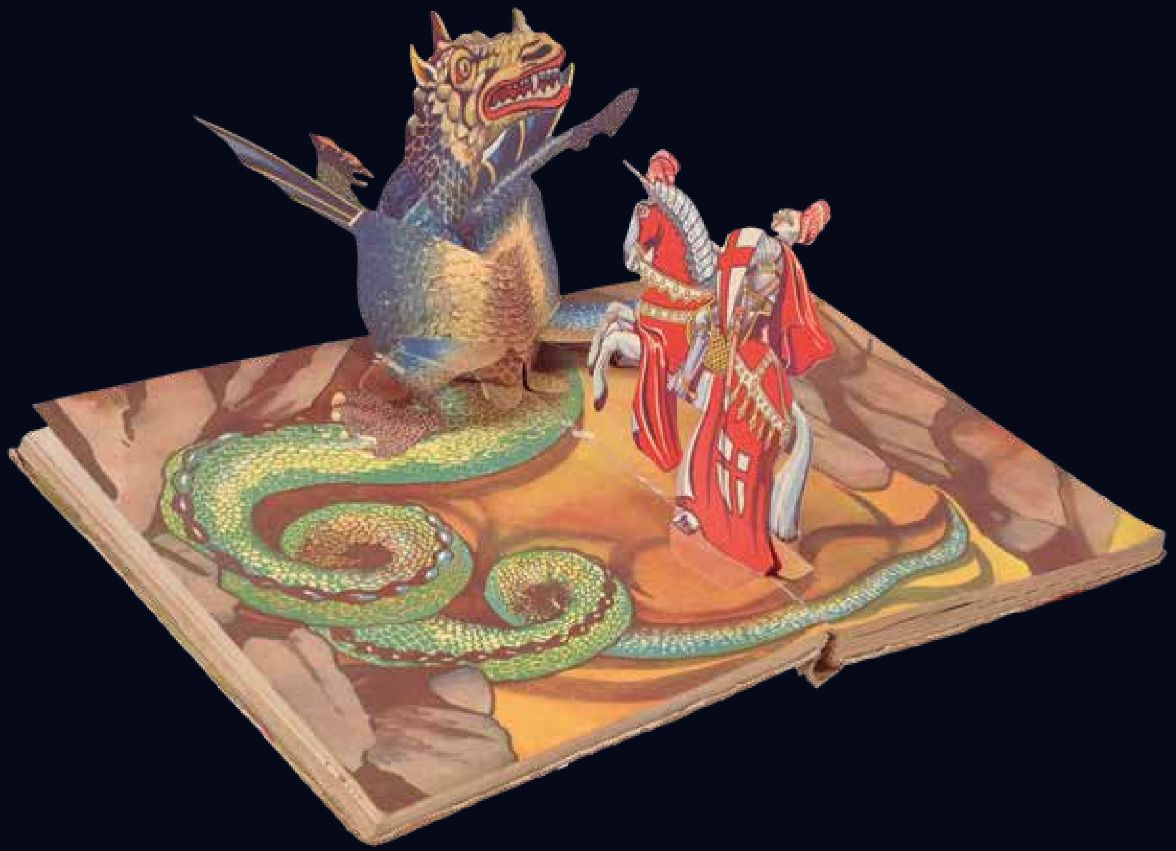
Description
17 volumes (215 by 165mm). Four, five, six, or seven colour-printed pop-up scenes in each volume, for a total of 89, illustrated throughout in black and white; original publisher's pictorial paper boards, number five with original mailing box, number nine spine defective, some bindings a little worn.

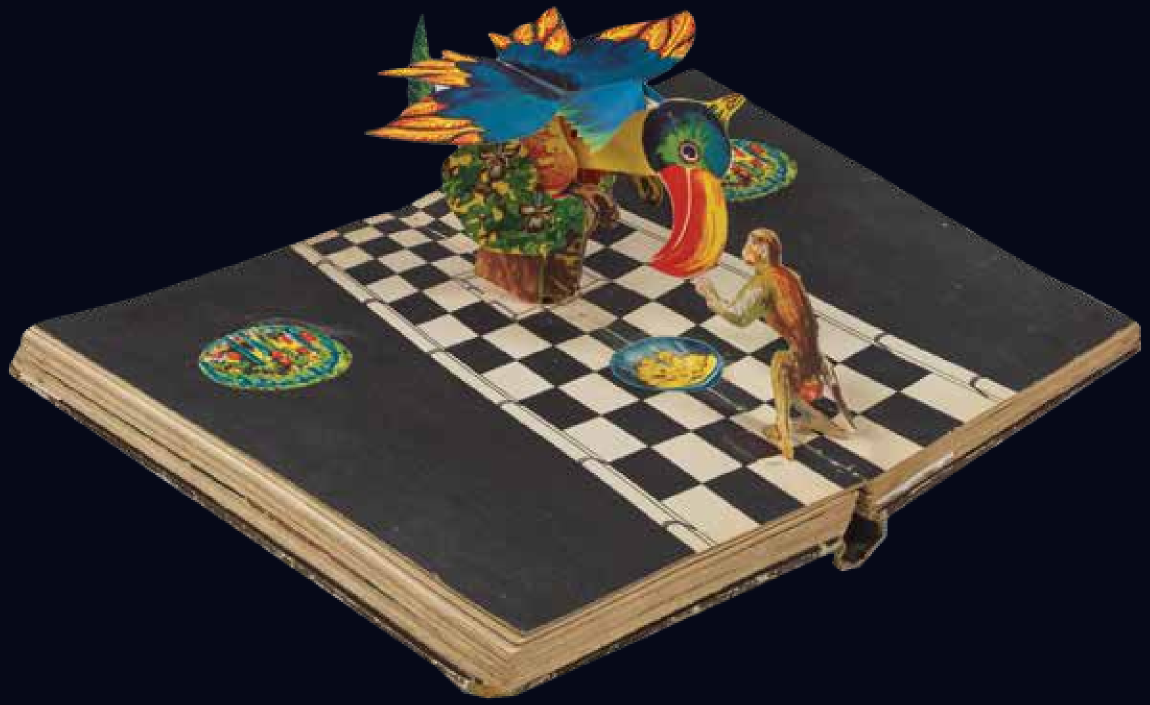
References
Dawson, 'S Louis Giraud - the Wizard of Bookano - and the Development of Pop-up Books', in 'Antiquarian Book Monthly Review', 1991.

Number of items
17

A complete set of the "Bookano Stories" series, consisting of 17 books published from 1934 to 1950, the final volume published just after Giraud's death. Filled with children's fiction, historical tales, and nursery rhymes, each volume has four to seven pop-ups. The 89 three-dimensional models found across the whole series present a variety of wonderful scenes, from St. George slaying the dragon to Father Christmas delivering a group of gleeful children a huge Christmas pudding. Also present here is an additional example of Volume 2, a publisher's defective copy lacking one pop-up which was issued nonetheless, still in its original mailing box.

Bookano Stories





Still in the box

79 BOOKANO; Louis S. GIRAUD; and “THOM”

Daily Express Adventure Book for Boys and Girls.

Publication
London, Daily Express Publications, [1934].

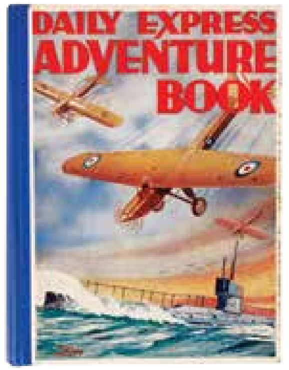
Description
Quarto (270 by 195mm). Colour-printed frontispiece, pop-up “Goalie” and goal at centre-fold, counters and spinner in original envelope at end; original publisher’s blue cloth-backed pictorial paper boards, preserved in original mailing box from the Daily Express.

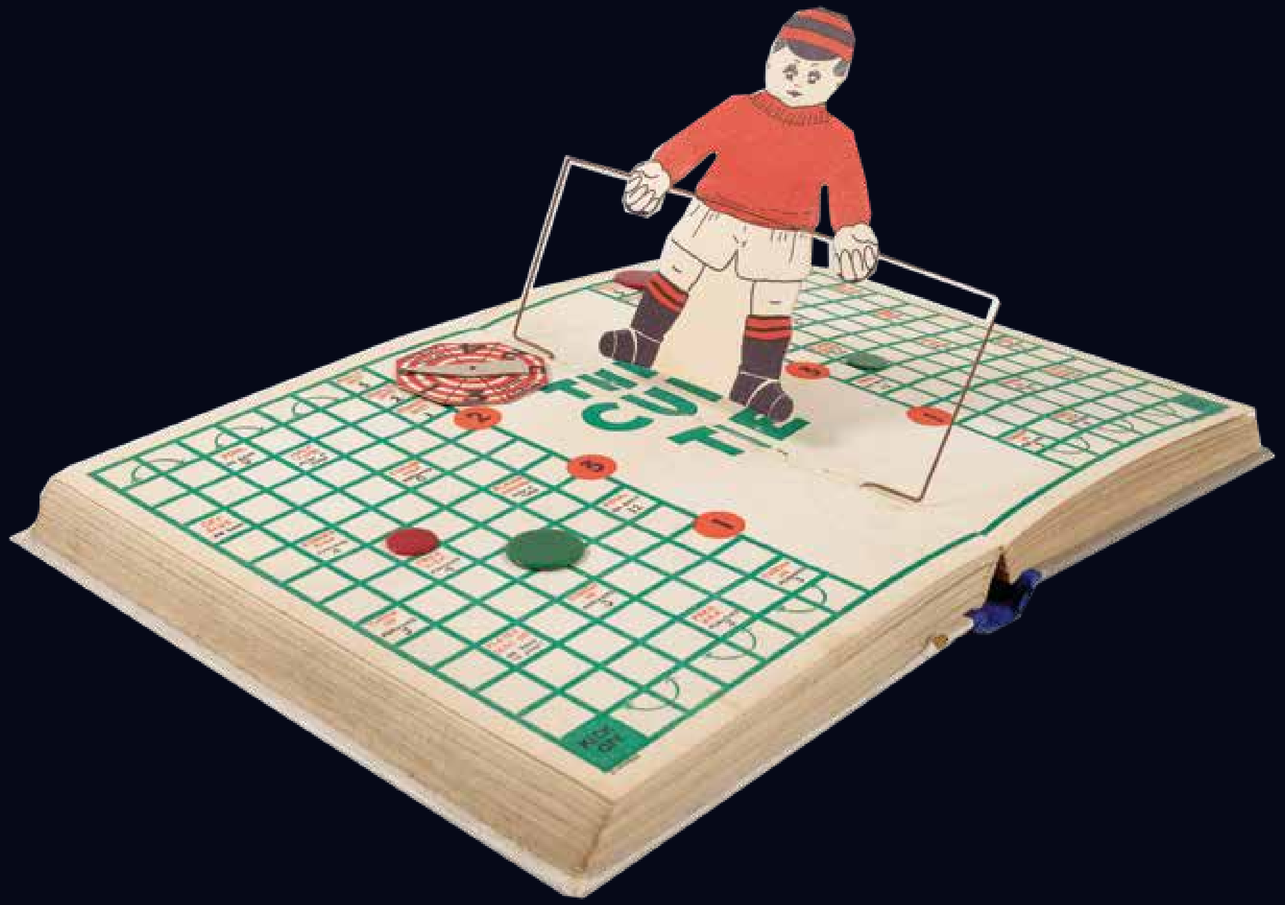
References
Dawson, ’S Louis Giraud - the Wizard of Bookano - and the Development of Pop-up Books’, in ‘Antiquarian Book Monthly Review’, 1991.

Number of items
1

While still with the Daily Express, Giraud made an illustrated ‘Adventure Book for boys and girls’, filled with stories of adventure and intrigue to keep young readers hooked. It also contained factual articles and games, with cut-out counters (and even a cut-out goalie!) with which children could play the “Express Golf Course”, “The Cup Tie”, and “The Test Match”. The present example, in superb condition, is still in the original mailing box in which the Express shipped the book to customers.

Provenance
Shipped to “Mr. J. Evans,... Co. Durham”, “L.N.E.R. Paid from Letchworth”.





Only one “do-it-yourself” in the series...

80 **BOOKANO; Louis S. GIRAUD; and Jocelyn HUGHES, as “J.H.”**

Adventure & Building Book - Bookano Series. Fiction and Fact to Read - “Living” Models to Make.

Publication
London, Strand Publications, Hastings House, Norfolk Street, Strand, [c.1936].

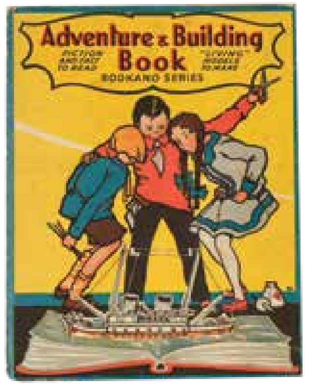
Description
Quarto (275 by 215mm). Double-page colour printed pop-up “Enchanted Castle”, illustrated in colour and black and white throughout, with model-making templates; original publisher’s pictorial paper boards, extremities a little scuffed.

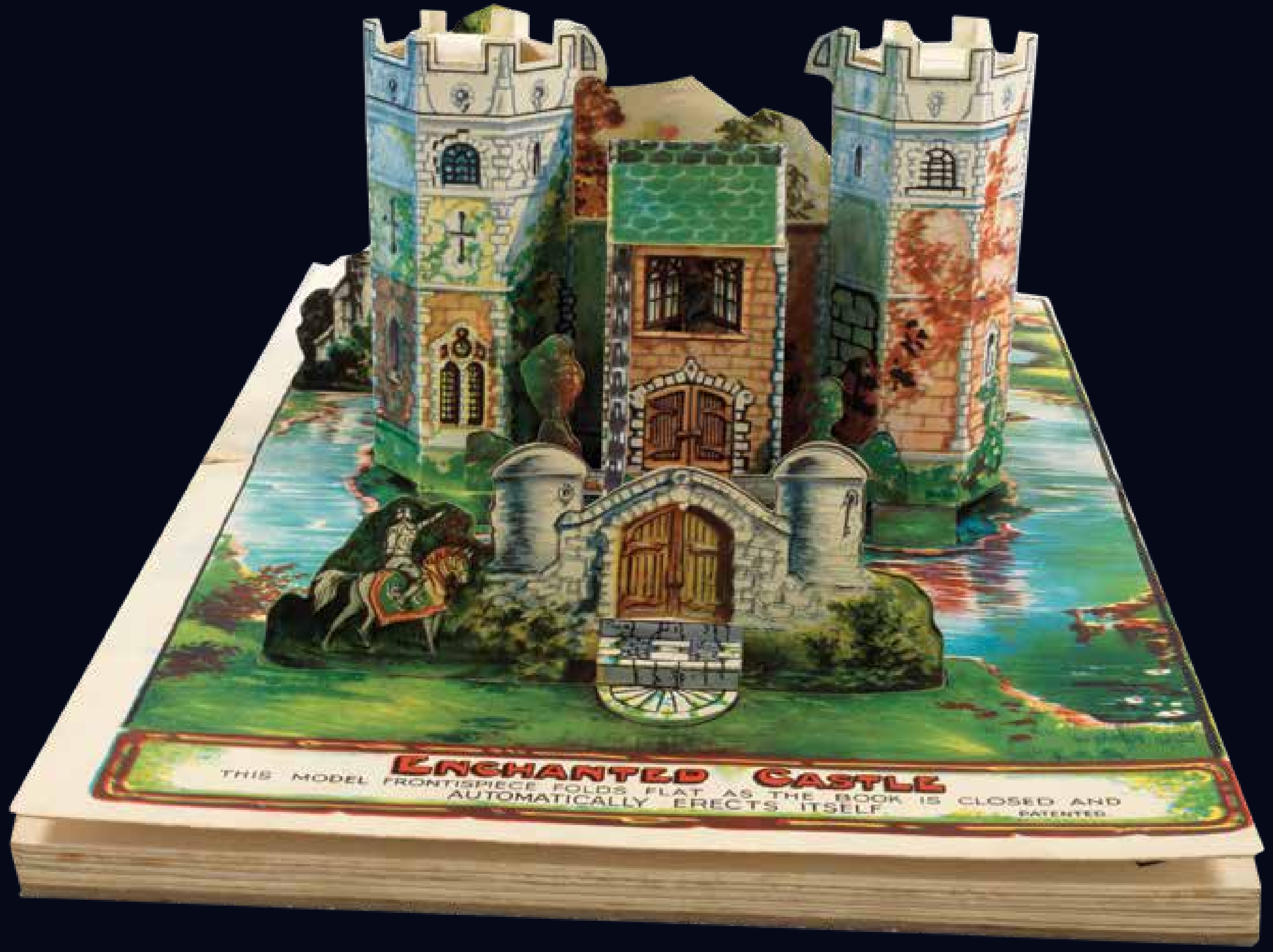
References
Dawson, ’S Louis Giraud - the Wizard of Bookano - and the Development of Pop-up Books’, in ‘Antiquarian Book Monthly Review’, 1991.

Number of items
c.20

Soon after separating from the Daily Express and establishing Bookano, Giraud published the ‘Adventure & Building Book’, labelled “No. 1” in the series. “Although numbered as the first, no further titles seem to have appeared in these “do-it-yourself” series” (Dawson). The book includes factual articles, such as “The Power that Draws our Trains”, and short pieces of fiction, including “The Bandit and the Bag”, as well as instructions on “how to make and erect Bookano Living Models”. At the centre of the book is a pop-up “Enchanted Castle”, complete with a knight in shining armour at its entrance.

[WITH]: A significant collection of approximately 20 Bookano titles.


Adventure & Building Book
Fiction and Fact to Read
"Living" Models to Make
Bookano Series


Enchanted Castle
This model frontispiece folds flat as the book is closed and automatically erects itself
Patented

A EUROPEAN
UNION

“Un verdadero espectaculo en Casa”

81 **MANÉN, Antonio**

Fonorama. Novedad Mundial que Acaba de Aparecer es la escenificacion del Fonografo combinando con un teatrino y un libro de escenas que cambian automaticamente durante el curso del disco.

Publication
Barcelona, Manén Sistemas y Modelos, Patentes Espagnola y Extranjeras; [and], Barcelona, Libros Infantiles, [c.1950-1951].

Description
The ‘Fonorama’ consists of a gilt-framed collapsable stage in which custom-made books can be viewed, two gramophone records, one with text for the first book, and some publicity material, including a photograph of the ‘Fonorama’ being demonstrated on BBC television, in the original card box (290 by 380mm); [WITH]: eight volumes. Oblong quarto (200 by 250mm). Six fold-down scenes with extending panels; ring bound.

References
Gobierno de la República española, Boletin Oficial del Estado, 1940, p.1446; Viader Sauret, G., ‘Els Manén i el teatre familiar d’en Folch i Torres’, Records Sauret, 2019.

Number of items
c.40

The official Spanish state bulletin of February 1940 announced that Antonio Manén Jordana had been granted his application to establish ‘Gráficas Manén’, a lithography firm that would print foreign-language books for children, and other paper documents. The bulletin specifies that Manén’s work would be exported to the foreign companies specified by him in his application, verified, naturally, by the Spanish customs officers.

Included in Manén’s oeuvre was Fonorama, “a small theater and a book of scenes that change automatically during the course of the record”. The gilt-framed collapsable stage holds a ring-bound book, which unfolds vertically to reveal the illustration, with pop-out elements, and the narrative text.

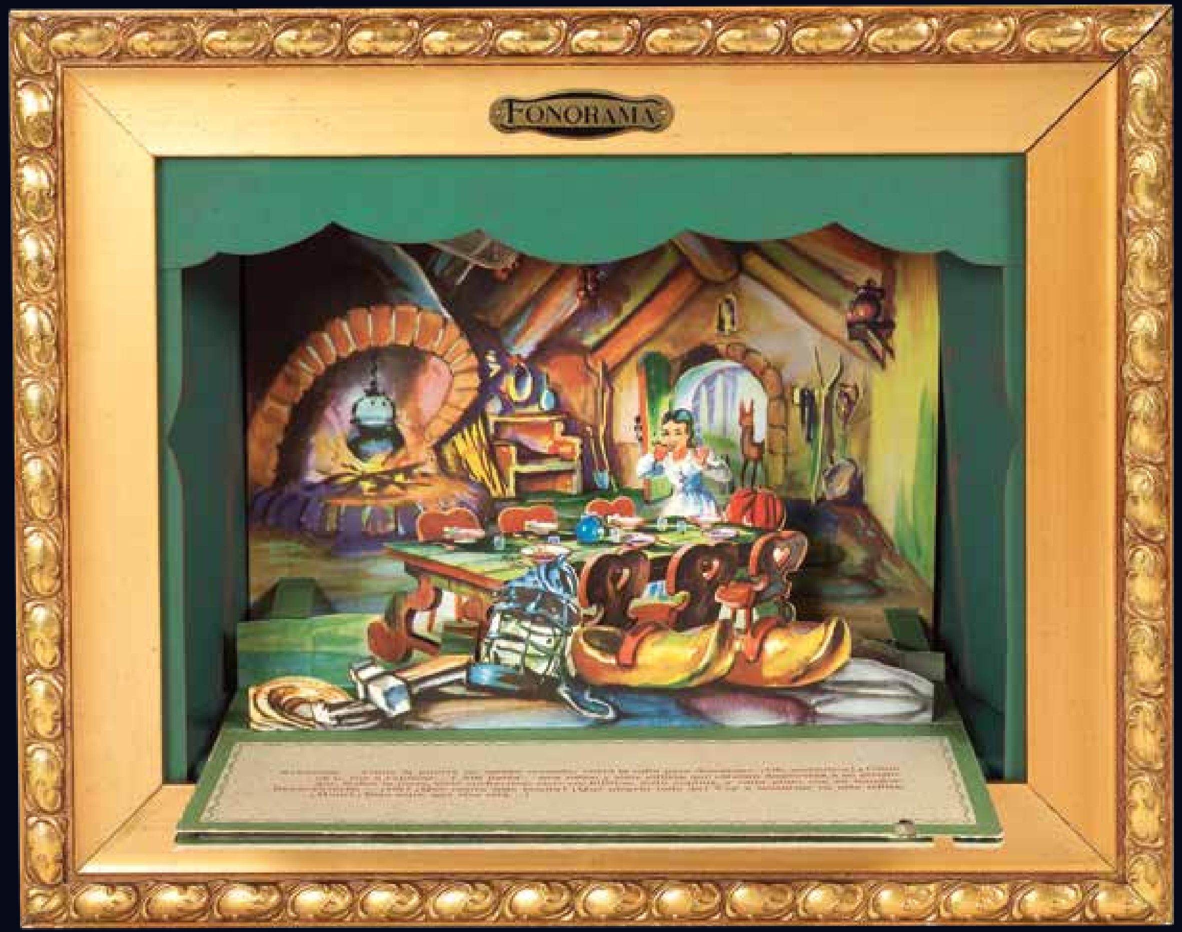
There were eight books published to accompany the Fonorama, all of which are present in the Temperley collection: ‘El Flautista de Hamelin’, parts one and two; ‘Pulgarito’, parts one and two; ‘La Reina Envidiosa’; ‘Los 7 Enanitos’; ‘La Manzana Envenenada’; ‘El Principe Gentil’. The Manén Jordanas had regularly holidayed in the same town as Catalan author and playwright Josep Maria Folch i Torres and his family, and the families’ children had collaborated in a number of home-productions. This may have been the inspiration behind the Fonorama, which found great success abroad, being demonstrated on BBC television.

[WITH]: ‘La Bella ed il Mostro’, Coleccion Radial (Vol. 2) (Biblioteca Diorama Patenda); La Cenicienta’; ‘Navidad Diorama Patendo, Coleccion Radial (Vol. 3) Biblioteca Dioramica’; and ‘La Bella Addormentata nel Bosco’. Barcelona, Sociedad Anónima de Ediciones, [c.1950s]. Four volumes. Quarto (200 by 250mm), carousel panoramas, each with six double-page colour printed theatrical scenes with three extending panels and a backdrop; original publisher’s pictorial paper boards, with a text booklet tucked into the front cover. The tales include Beauty and the Beast, Sleeping Beauty, Cinderella, and the Nativity story. Rare: no other examples known.

Provenance
Antonio Manen Jordana’s own salesman’s set.

[WITH]: A significant collection of approximately 35 titles in Spanish.

LA REINA ENVIDIOSA



Panascopic Model Books

82 KUBAŠTA, Vojtěch

A comprehensive collection of Panascopic Model Books.

Publication
London, Bancroft & Co. (Publishers) Ltd., Greencoast House, Francis Street., London S.W.1, from 1961.

Description
17 volumes. Folio (335 by 240mm), large colour-printed and celluloid pop-ups in each; original publisher's pictorial stiff paper wrappers.

References
Dawson, 'The Collectible Children's Curiosities of Voytěch Kubašta', in 'Biblio', 1997.

Number of items
17

Vojtěch Kubašta (1914-1992) trained as an architect in his native Czechoslovakia, and developed a love for all artistic media, including painting, piano and puppetry. Early in his career he was employed as a graphic artist in Prague, producing dust jackets, title pages, maps, and illustrations for Czech and foreign books. He also took on a role designing the scenery for a puppet theatre.

While working freelance in the mid-twentieth century, Kubašta expanded into pamphlets, posters and advertising materials, and then began producing moveable books. Over the course of his career, Kubašta designed well over 100 novelty books; although he sometimes wrote original stories, the text was often taken from the likes of Hans Christian Andersen, the Brothers Grimm, and even Walt Disney. The books were economically manufactured, assembled from single pieces of board folded concertina-style and secured with string, and then submitted to and issued by the official state publisher.

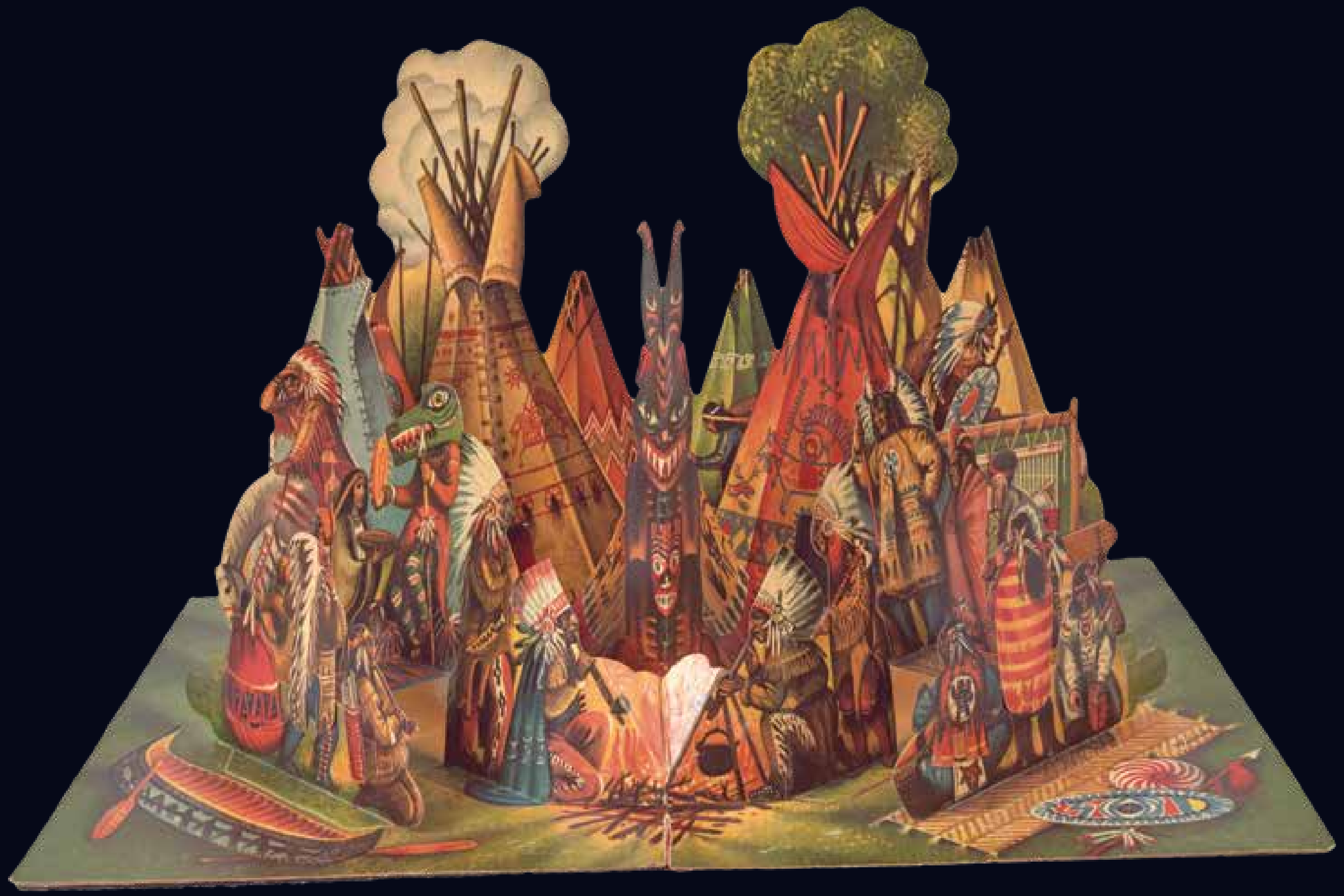
In 1954, his fellow Czech, Leopold Schliesser, who had emigrated to Britain where he ran an import-export company, Bancroft and Company, visited Prague and saw a number of Kubašta's early pop-up books. Spotting the commercial potential, he founded a new department of Bancroft and Company, named Westminster Books, which would be responsible for the importation and distribution of Kubašta's works, which thus came to be circulated around Europe and the USA. Their low price, the post-WW2 dearth of moveable books in the West, and perhaps the mystique of materials "from behind the Iron Curtain" led to the resounding success of Kubašta's works on the international market: over ten million copies were sold worldwide, translated into 38 languages.

Nonetheless, upon his death in Prague in 1992, Kubašta had received no great recognition or financial reward for his work, which had been enjoyed by millions of children across at least four continents.

Designed specifically for the English-language market in the Britain and the United States, Kubašta's "Panascopic Model Books" series was extremely successful, and ran to nearly 20 titles. "These are altogether more ambitious than Kubašta's earliest works, printed in uniform large format, on heavier card, double-folded to open rather like a portfolio". The astounding three-dimensional scenes within these works include models of two galleons clashing in the ocean, a joust before a medieval castle, and the camp of a native American tribe.

The Temperley collection includes the following titles in the "Panascopic Model Books":

-KUBAŠTA, Vojtěch. 'Humberto'. [Prague, Artia, c.1960]. Double-page elaborate colour-printed pop-up; original publisher's pictorial boards.



-KUBAŠTA, Vojtěch. ['Mecca']. [Prague, Artia, 1955]. Double-page elaborate colour-printed pop-up; original publisher's pictorial paper boards.

-KUBAŠTA, Vojtěch. 'Tony and the Circus Boy'. Westminster London S.W.1, Bancroft & Co. (Publishers) Ltd, Printed in Czechoslovakia, Prague, Artia, 1960. Double-page elaborate colour-printed pop-up; original publisher's pictorial paper boards. With text in English.

-KUBAŠTA, Vojtěch. 'A Christmas tale'. Westminster London S.W.1, Bancroft & Co. (Publishers) Ltd, Printed in Czechoslovakia, [1961]. Double-page elaborate colour-printed pop-up; original publisher's pictorial paper boards. With text in English.

-KUBAŠTA, Vojtěch. 'Noah's Ark'. Westminster London S.W.1, Bancroft & Co. (Publishers) Ltd, Printed in Czechoslovakia, An Artia Production, [1961]. Double-page elaborate colour-printed pop-up; original publisher's pictorial paper boards. With text in English.

-KUBAŠTA, Vojtěch. 'Moko and Koko in the Jungle'. Westminster London S.W.1, Bancroft & Co. (Publishers) Ltd, Printed in Czechoslovakia, [1961]. Double-page elaborate colour-printed pop-up; original publisher's pictorial paper boards. With text in English.

-KUBAŠTA, Vojtěch. 'Father Christmas'. Westminster London S.W.1, Bancroft & Co. (Publishers) Ltd, Printed in Czechoslovakia, [1961]. Double-page elaborate colour-printed pop-up; original publisher's pictorial paper boards. With text in English.

-KUBAŠTA, Vojtěch. 'Prelude to Christmas'. Westminster London S.W.1, Bancroft & Co. (Publishers) Ltd, Printed in Czechoslovakia, An Artia Production [1961]. Double-page elaborate colour-printed pop-up; original publisher's pictorial paper boards. With text in English.

-KUBAŠTA, Vojtěch. 'Peter and Sally on the Farm'. Westminster London S.W.1, Bancroft & Co. (Publishers) Ltd, Printed in Czechoslovakia, An Artia Production [c.1961], Double-page elaborate colour-printed pop-up; original publisher's pictorial paper boards. With text in English.

-KUBAŠTA, Vojtěch. 'Easter'. Westminster London S.W.1, Bancroft & Co. (Publishers) Ltd, Printed in Czechoslovakia, [1961]. Double-page elaborate colour-printed pop-up; original publisher's pictorial paper boards. With text in English.

-KUBAŠTA, Vojtěch. ['Day of the Bison Hunt']. Designed and Produced by Artia, Prague. Printed in Czechoslovakia, [1962]. Double-page elaborate colour-printed pop-up; original publisher's pictorial paper boards.

-KUBAŠTA, Vojtěch. 'El Torneo en el Castillo de Coster'. Westminster London S.W.1, Bancroft & Co. (Publishers) Ltd, Printed in Czechoslovakia, Prague, Artia, 1962. Double-page elaborate colour-printed pop-up; original publisher's pictorial paper boards. With text in Spanish.

-KUBAŠTA, Vojtěch. 'The Voyage of Marco Polo'. Westminster London S.W.1, Bancroft & Co. (Publishers) Ltd, Printed in Czechoslovakia, An Artia Production, [1962]. Double-page elaborate colour-printed pop-up; original publisher's pictorial paper boards. With text in English.

-KUBAŠTA, Vojtěch. 'How Columbus Discovered America'. Westminster London S.W.1, Bancroft & Co. (Publishers) Ltd, Printed in Czechoslovakia, An Artia Production [c.1960s], Double-page elaborate colour-printed pop-up; original publisher's pictorial paper boards. With text in English.

-KUBAŠTA, Vojtěch. ['Polar Station']. [Prague, Artia, late 1960s]. Double-page elaborate colour-printed pop-up; original publisher's pictorial paper boards. No text.

-KUBAŠTA, Vojtěch. 'Gloria in Excelsis Deo'. Prague, Vydano pro Sin umeni - podnik Ceske katolicke Charity, Praha 2. Karlovo nam...., 1973. Oblong quarto, double-page colour-printed pop-up scene with extending panels and a back-drop.

Counting with Kubašta

83 **KUBAŠTA, Vojtěch**

The Numbers Series.

Publication
London, Bancroft & Co. (Publishers) Ltd., Greencoast House, Francis Street., London S.W.1, 1963-1965.

Description
12 volumes. Vertical concertina panoramas (120 by 110mm), each in ten panels with five pop-ups, folding into pictorial self-wrappers.

References
cf. Dawson, 'The Collectible Children's Curiosities of Voytěch Kubašta', in 'Biblio', 1997.

Number of items
1

The Temperley collection includes a complete set of Kubašta's 'The Numbers Series'. Published between 1963 and 1965, the series helped children learn to count, with each small volume teaching a number from one to ten through an illustrated short story. The books all have five pop-ups showing the characters of the tale about their adventures. For example, the eponymous one white daisy from the first volume is shown meeting with a bunch of friendly buttercups.

The twelve books are:
-KUBAŠTA, Vojtěch. 'The Was One White Daisy'. 1963.

-KUBAŠTA, Vojtěch. 'Two is Company'. 1964.

-KUBAŠTA, Vojtěch. 'Three is a Crowd'. 1964.

-KUBAŠTA, Vojtěch. 'Four Wheels to Carry Us'. 1964.

-KUBAŠTA, Vojtěch. 'Five Little Pigs'. 1964.

-KUBAŠTA, Vojtěch. 'The Six Singers'. 1964.

-KUBAŠTA, Vojtěch. 'Seven for Luck'. 1964.

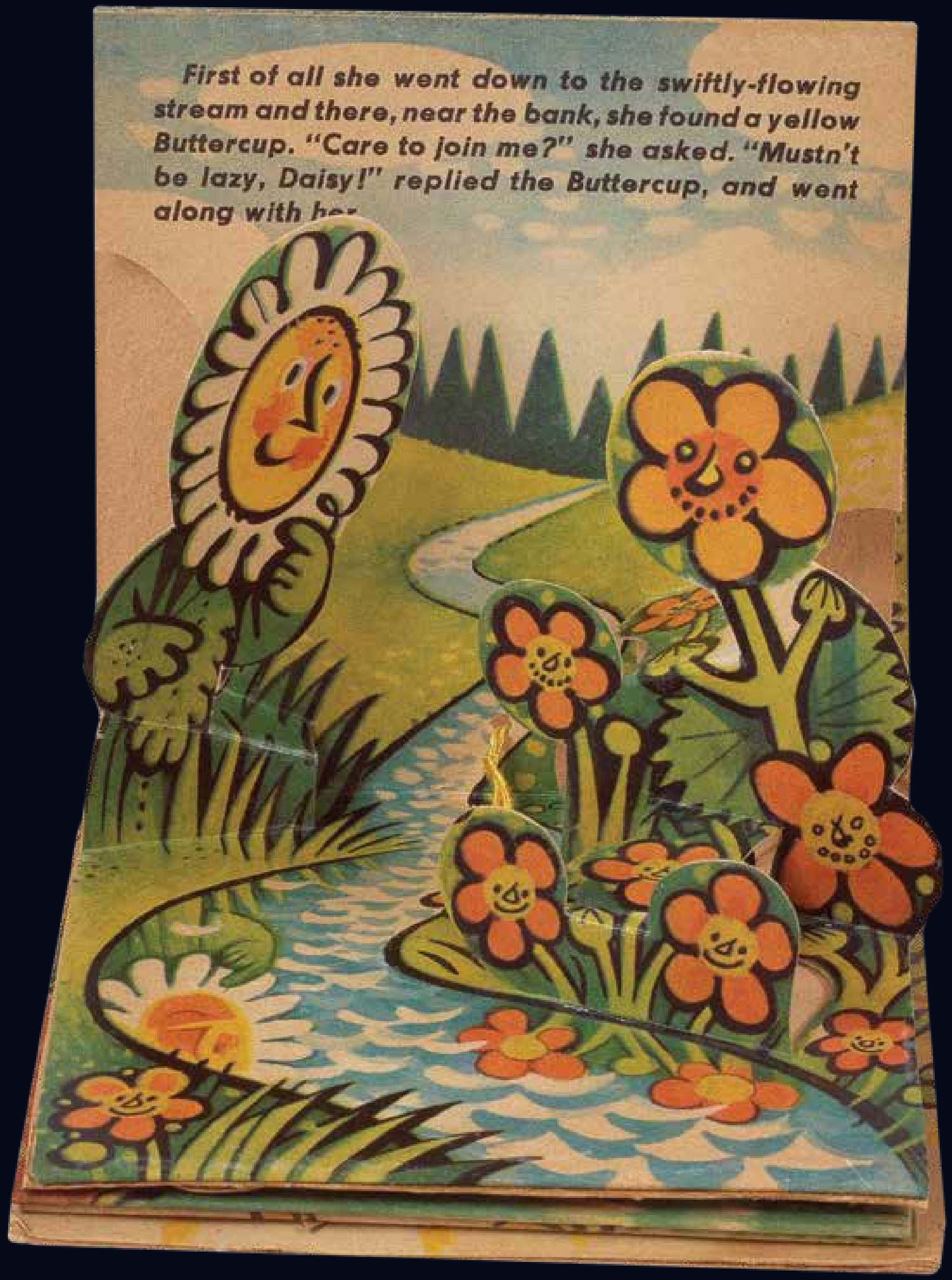
-KUBAŠTA, Vojtěch. 'The Eight O'Clock Show'. 1964.

-KUBAŠTA, Vojtěch. 'The King of Ninepins'. 1965.

-KUBAŠTA, Vojtěch. 'Ten Little Teddy Bears'. 1965.

-KUBAŠTA, Vojtěch. 'The Kitten Eleven'. 1965.

-KUBAŠTA, Vojtěch. 'The Twelve Months'. 1965.



First of all she went down to the swiftly-flowing stream and there, near the bank, she found a yellow Buttercup. "Care to join me?" she asked. "Mustn't be lazy, Daisy!" replied the Buttercup, and went along with he

We don’t talk about Brno

84 **KUBAŠTA, Vojtěch**

Brno.

Publication
Prague, Merkur, [1967].

Description
Concertina panorama (170 by 110mm) in 12 panels with six pop-ups, folding into original publisher’s orange cloth-backed pictorial stiff paper wrappers.

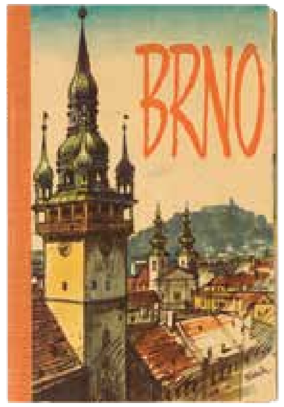
References
Dawson, ‘The Collectible Children’s Curiosities of Voytěch Kubašta’, in ‘Biblio’, 1997.

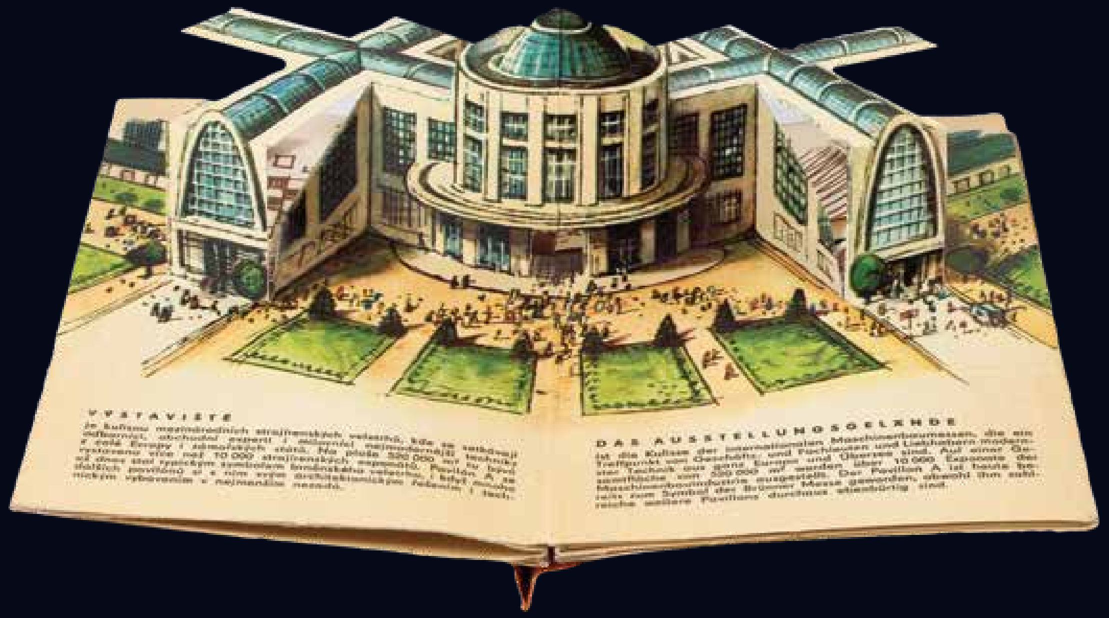
Number of items
c.25

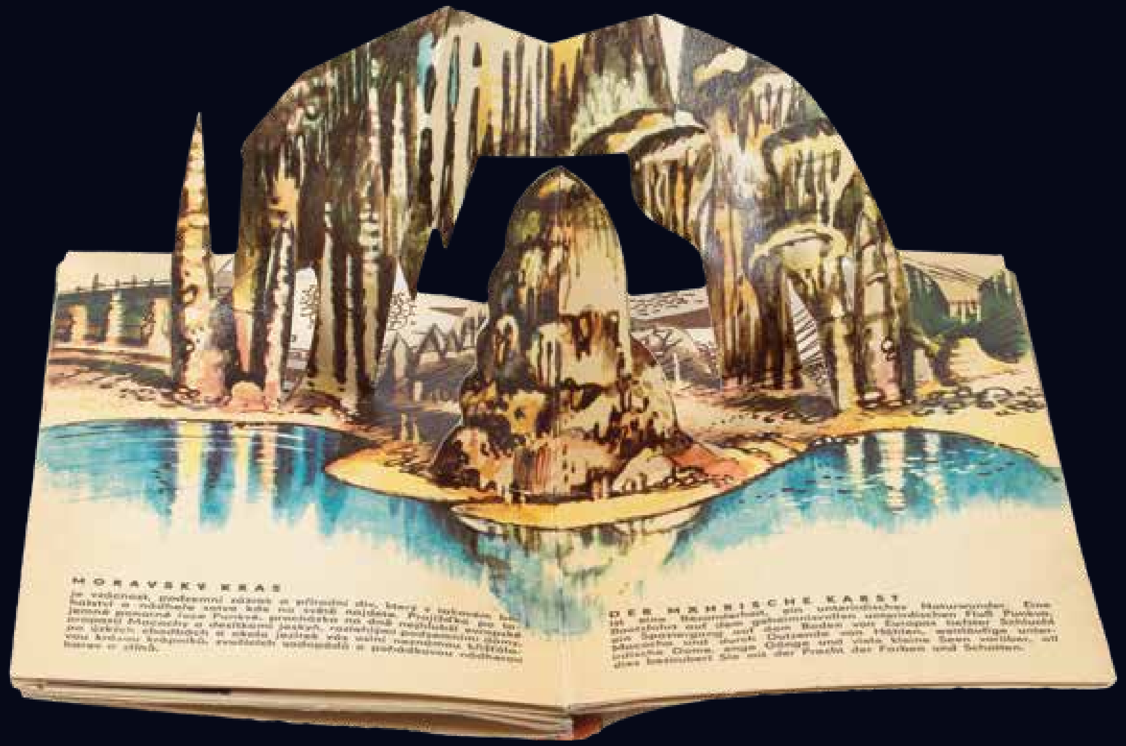
The patriotic Kubašta published a pop-up book to celebrate the Czech city of Brno in 1967. The occasion may have been the relatively recent opening of the Janáček Theatre, a long-awaited event, as plans had been underway for its construction since 1910. It is one of the six sites showcased in three-dimensions within ‘Brno’, the others being the city’s Fair Ground, Spilberk Castle, The Moravian Karst, the Damn of Brno and the Dragon of Brno. According to local legend, a crocodile had been terrorising the city’s inhabitants; one bold citizen managed to poison the beast and its body has thenceforth been on display at the Old Town Hall. Each pop-up scene in Kubašta’s book has a paragraph of descriptive text in Czech and German.

The region of Moravia, of which Brno is the capital, had long been part of the Austrian Empire and therefore had a large German-speaking demographic.

[WITH]: A further significant collection of about 20 works by Kubašta, and his contemporaries, in several European languages.







LIVRES
D'ARTISTES

Visualising Soviet statistics

85 **LISITSKY, Lazar M. [A.K.A. El LISSITZKY]; Alexander S. GRIGOROVICH; and Mikhail V. NIKOLAEV USSR.**

An Album Illustrating the State Organization and National Economy of the U.S.S.R.

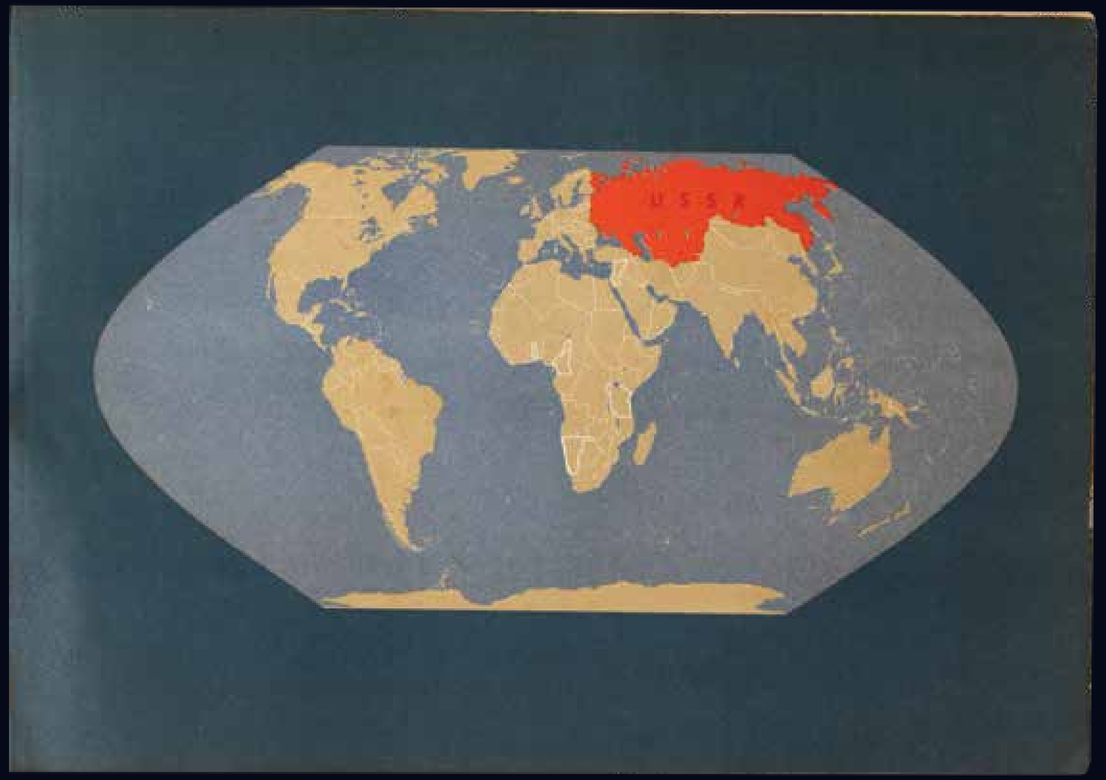
Publication
[Moskow], Scientific Publishing Institute of Pictorial Statistics, [1939].

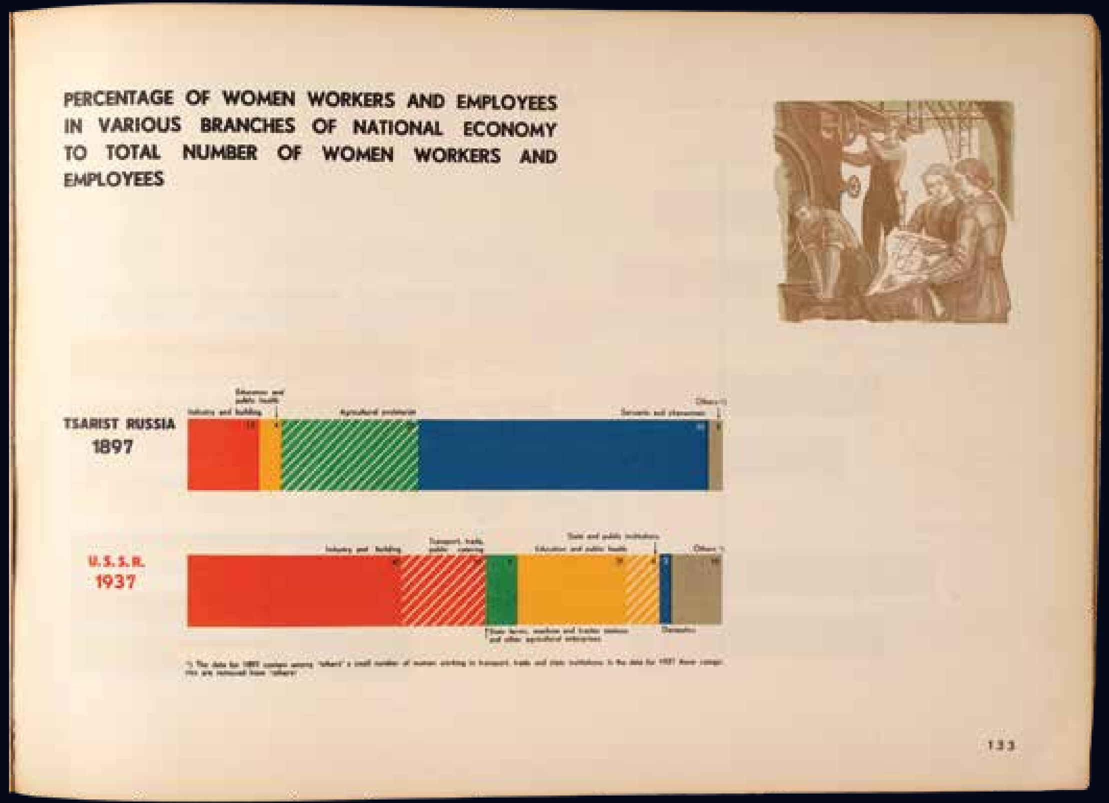
Description
Oblong folio (245 by 350mm). Illustrated throughout, including some leaves with die-cuts [with]: 'Basic Indices of the Economic and Cultural Growth of the U.S.S.R. According to the Third Five-Year Plan. 1938-1942' loosely inserted; original publisher's red cloth, gilt.

References
Wolf, 'El Lissitzky Artist Overview and Analysis', online.

Number of items
1

One of the last works of El Lissitzky (1890-1941), a celebrated and extremely influential Russian painter, typographer, designer, and pioneer of non-representational art in the early-twentieth century. Best known for his "Prounen or Proun work, which spanned a variety of media from painting and illustration to physical installation, [which] was the artist's effort to create three-dimensional environments in which two-dimensional shapes could exist in direct contrast to the space they inhabited. The end result for Lissitzky was ideally to create an ongoing tension between open, negative, three-dimensional space and flat, purely abstract, geometric forms. Painting and drawing, which had formerly existed independently of the three-dimensional media of sculpture and architecture, could now be fused to them to create new, integrated forms - ideally, the futuristic, Suprematist-style buildings Lissitzky envisioned" (Wolf).




PERCENTAGE OF WOMEN WORKERS AND EMPLOYEES IN VARIOUS BRANCHES OF NATIONAL ECONOMY TO TOTAL NUMBER OF WOMEN WORKERS AND EMPLOYEES

In the dark of the night

86 **MUNARI, Bruno**

Nella notte buia.

Publication
Milano, stampato in italia da giuseppe muggiani, 1956.

Description
First edition. Octavo (230 by 170mm). Nine black leaves printed in blue, eight glassine leaves printed in red, green and black, eight grey leaves printed in black, with cutouts and onlays, with artist and publisher information at end; original black pictorial paper boards, original shipping carton.

Number of items
2

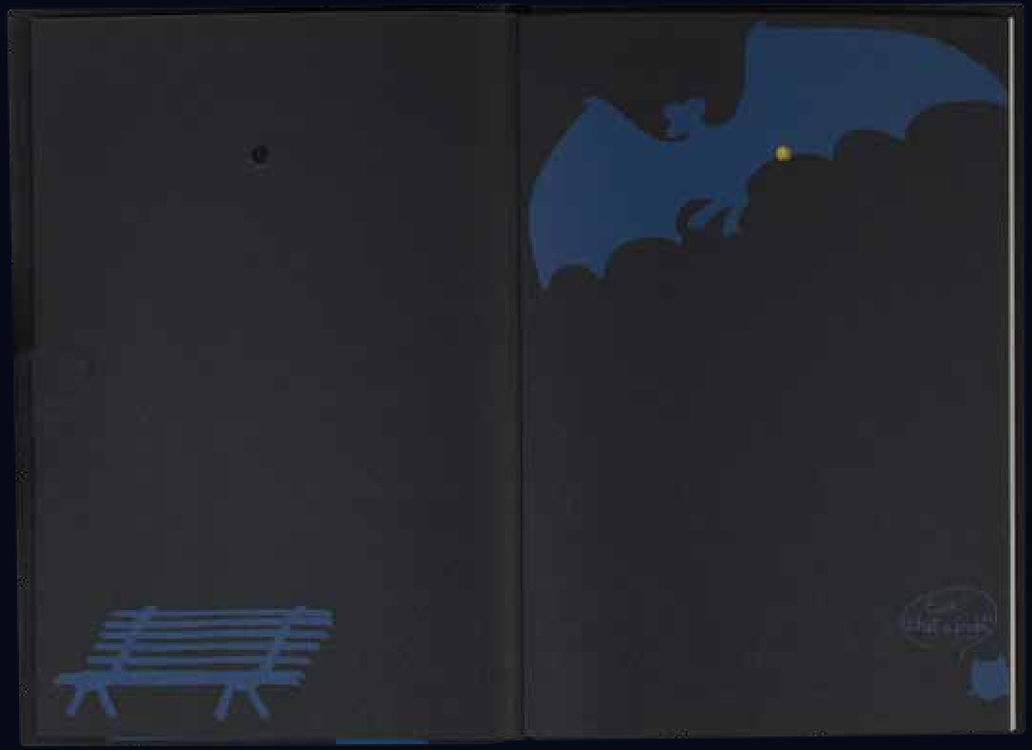
Bruno Munari (1907-1998) was "one of the most inventive Italian designers of this century" (Gielen), beginning as a graphic designer creating advertisements for Olivetti in the 1930s. In 1948 he was a founding member of the MAC (Movement for Concrete Art), aiming to bring abstract art out of the studios of the artists to the objects of daily life. His "Cubo" ashtray is still in production today. His 'Manifesto del Macchinismo' (1952) hailed the rise of kinetic art, and he was recognised with the first "Golden Compass", the Nobel Prize of industrial design. Later he received the "Hans Christian Andersen Award" for his contribution to children's literature.

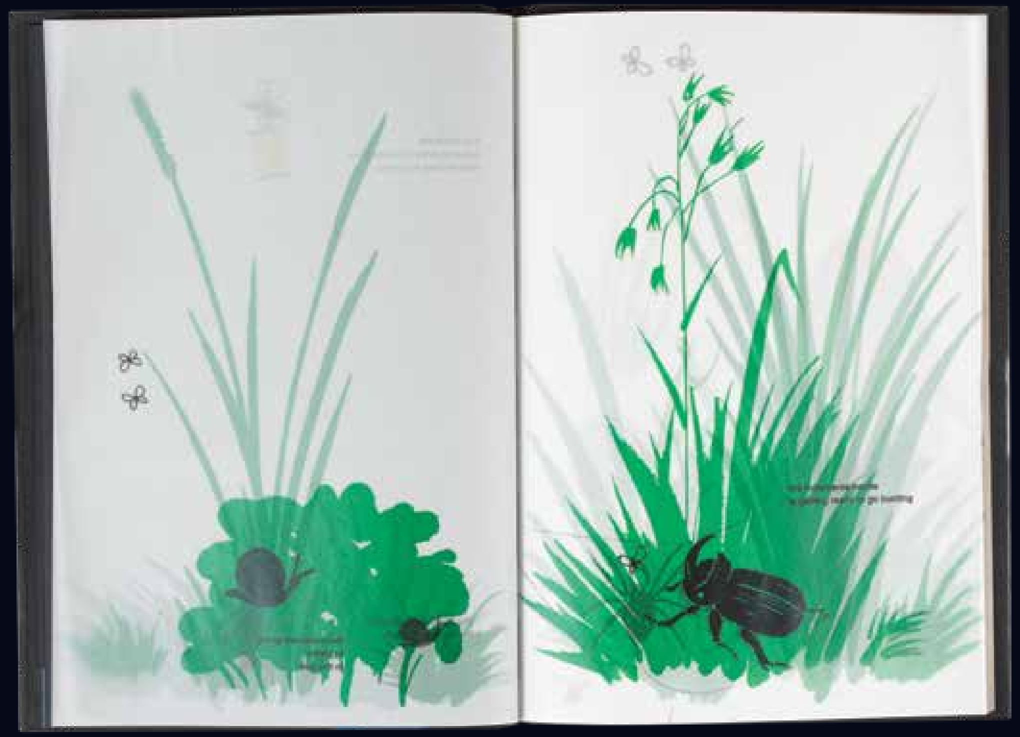
In 'nella notte buia' Munari plays a printing game with darkness and light, "using different kinds of paper, different sizes of pages and die-cuts. These techniques, used in their ultimate refinement, resulted in what has been said his best work and praised as a milestone in children's publishing, 'Nella nebbia di Milano' (1968)" (Gielen).

[WITH]: MUNARI, Bruno. 'nella notte buia'. stampato in italia da giuseppe muggiani, 1996. Octavo (230 by 170mm). Nine black leaves printed in blue, eight glassine leaves printed in red, green and black, eight grey leaves printed in black, with cutouts and onlays, with artist and publisher information at end; original black pictorial paper boards.

Provenance
From the library of Barbara Stone, bookseller.

nella
notte
buia





A journey through the fog

87 **MUNARI, Bruno**

Nella Nebbia di Milano.

Publication
Milano, Emme Edizioni, 1968.

Description
First edition. Quarto (215 by 210mm). Illustrated throughout in colour and black and white with translucent overlays and cutouts; original publisher's glazed pictorial paper boards.

References
Tanchis, 'Bruno Munari', 1987.

Number of items
3

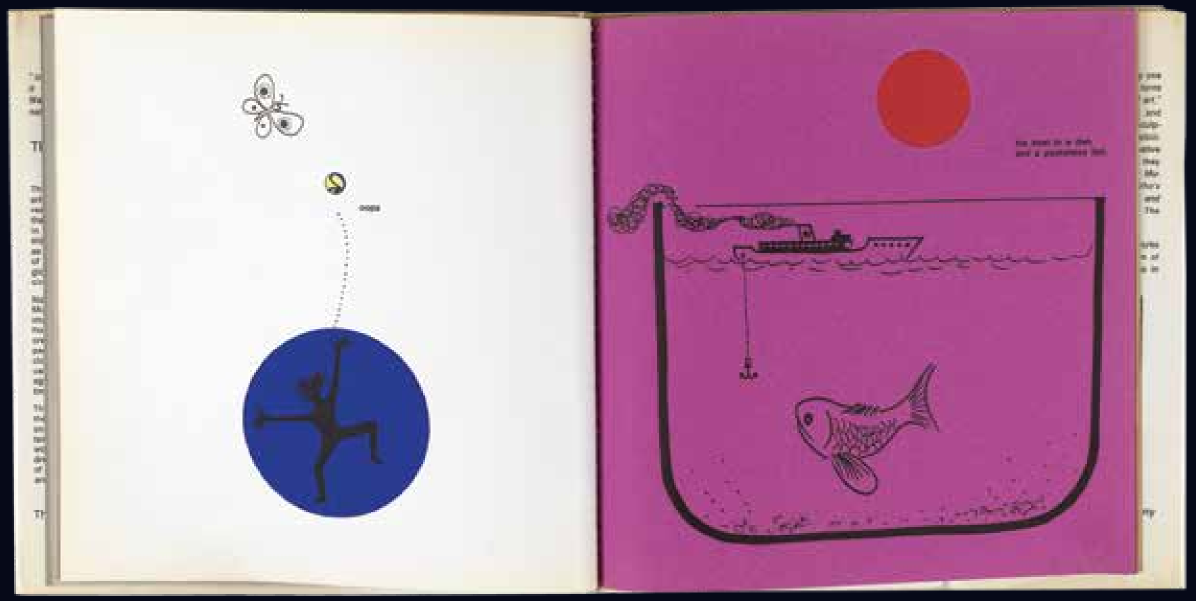
The "reader" is taken on a walk through the fog of Milan: "In winter nature sleeps, and when it dreams the mist appears. Walking in the mist is like wandering through nature's dream: birds make short flights for fear of getting lost, road signs disappear, the traffic moves slowly - no sooner have you seen it than it's gone. The red, green and yellow lights colour the huge mass of mist in the night. Everything becomes unreal" ('Introduction'), eventually emerging from the fog to a circus of bright lights.

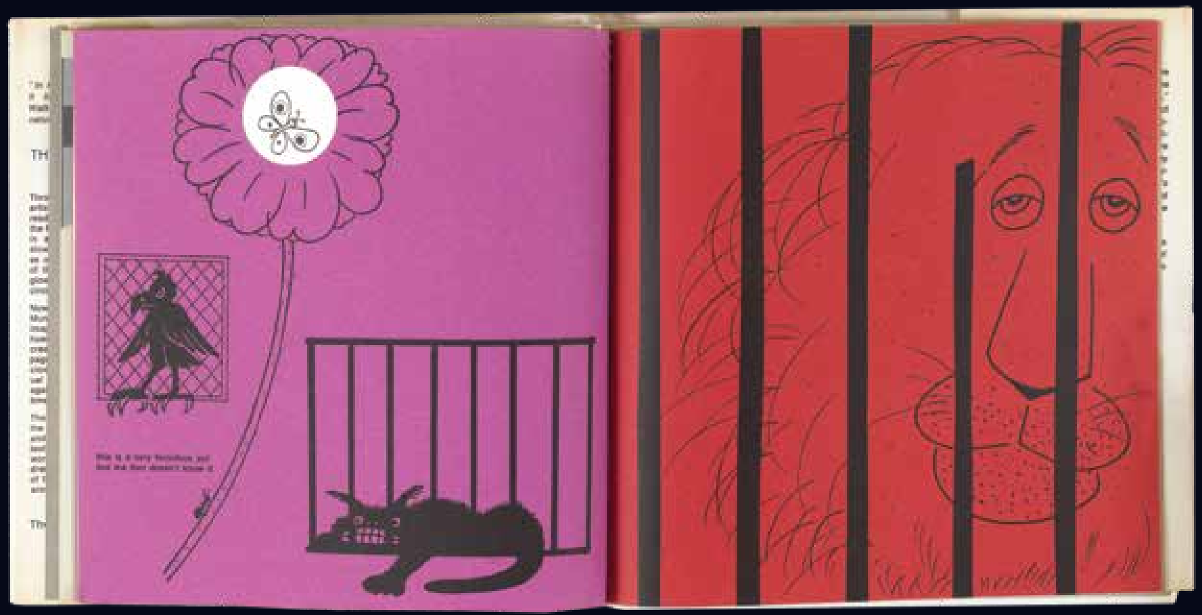
[WITH]:

- MUNARI, Bruno. 'The Circus in the Mist'. New York, The World Publishing Company, 1969. Illustrated throughout in colour and black and white with translucent overlays and cutouts; original publisher's glazed pictorial paper boards. Dust jacket, torn lower front panel. First American edition, and the "story is simple - a trip through the foggy city when "birds make only short flights" and even "cats travel at man's pace". This in black on translucent gray paper evoking a synesthesia of silence till we come to the Grand Circus complete with clowns and the high trapeze where colors are hot and pages laced with cutouts. Here fancy roves unrestricted as horns blare and jugglers, literally, lose their heads. And then it's time to "go home across the misty park". Trees and traffic signs are again murky and unreal. But is that all? The limits are those of your imagination: a trip up Broad- way at night - suddenly there's Times Square "growing brighter and brighter the nearer we come to the red and yellow lights" - and then it's on uptown and back into the dark. Here is the conscious use of skill, taste and creative imagination. The effect is exquisite perfection in the graphic arts" (Ingeborg Roudreau for 'The New York Times', 1969).

- MUNARI, Bruno. 'The Circus in the Mist'. Mantova, Corraini Editore, 1996. Illustrated throughout in colour and black and white with translucent overlays and cutouts; original publisher's glazed pictorial paper boards. First edition thus, with a new translation by Isobel Butters Caleffi, and a new dedication "to Charlotte" rather Valeria.

Provenance
From the library of Barbara Stone, bookseller. Tanchis, 'Bruno Munari', 1987.





The ultimate library of "pre-" books

88 **MUNARI, Bruno**

I Prelibri.

Publication
Milano, Danese, 1980.

Description
12 volumes (100 by 110mm). Each illustrated throughout using a variety of mechanical paper techniques; a variety of original publisher's bindings, housed in original glazed photographic paper binding, with internal plastic trays, original shipping carton.

References
Gielen, 'Bruno Munari'; Tanchis, pp. 110 to 114.

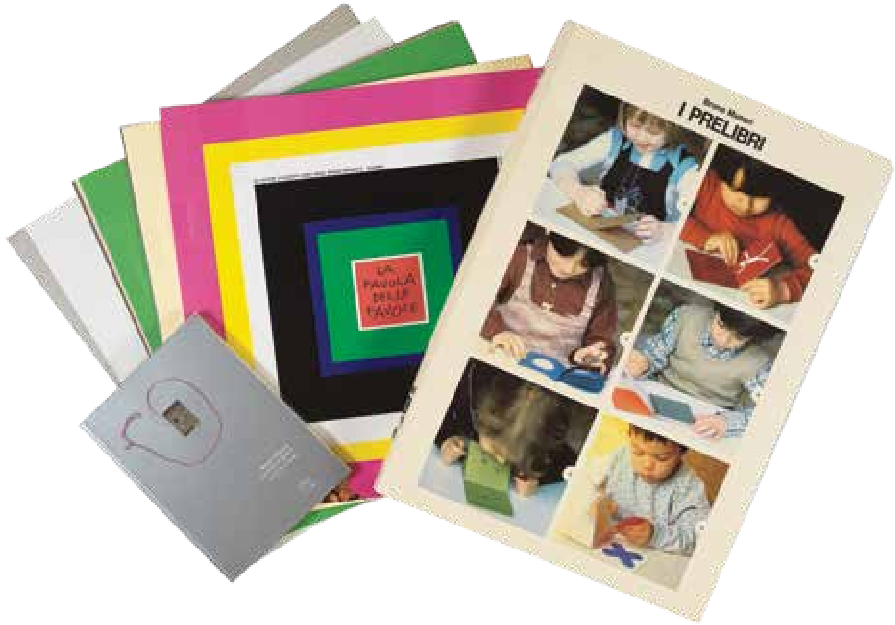
Number of items
3

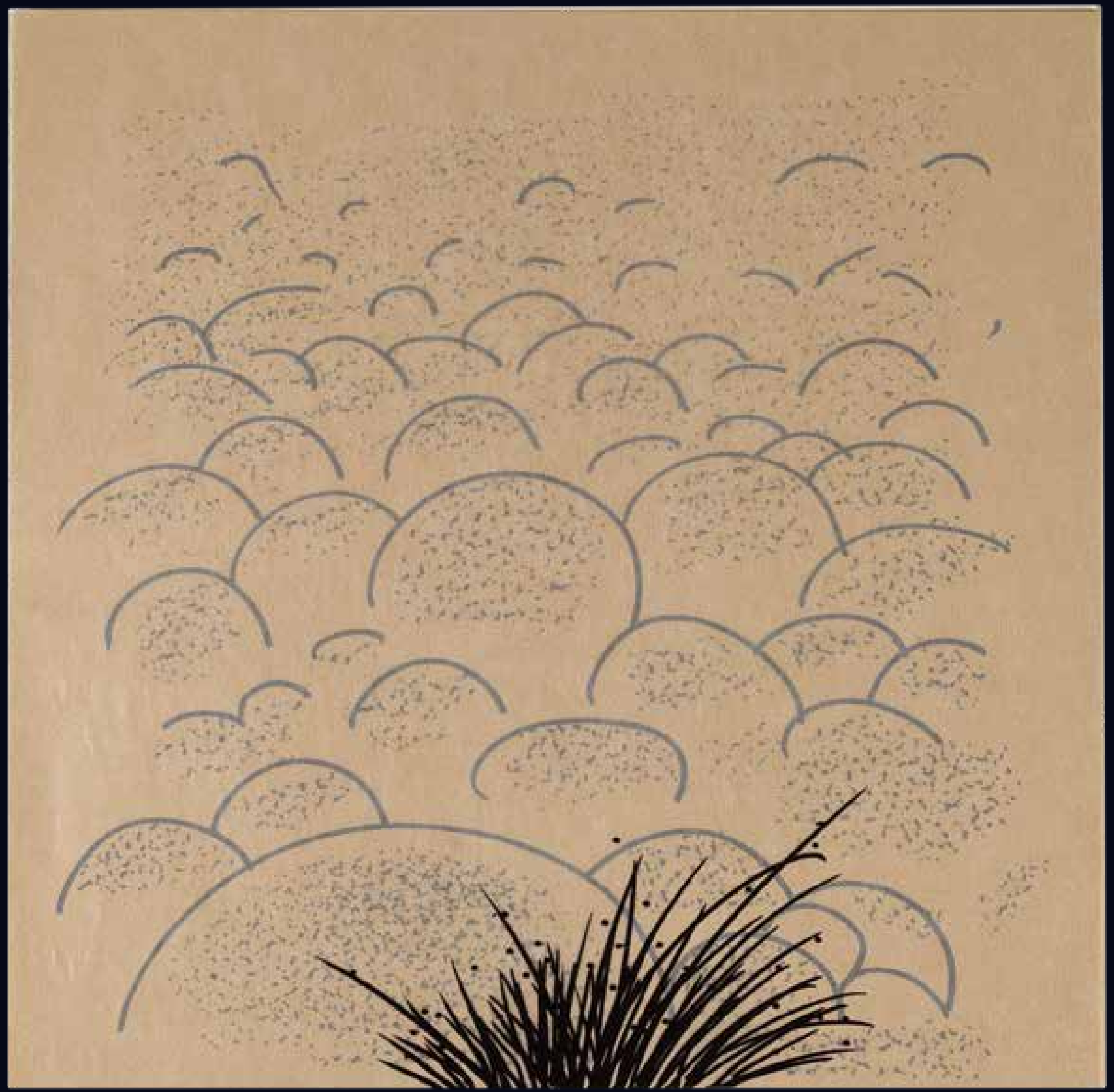
Described by Munari himself as "a whole bookcase full, little books made of many different kinds of materials. A book of optics, a book of tactile adventures, a book of geometry, one on gymnastics, a book of natural history, a book of philosophy, a love story, a book for all the colours of the rainbow, a transparent book, a soft book, a science fiction book..."

[WITH]:

-MUNARI, Bruno. 'Saluti e Baci esercizi di evasione'. Montova, Maurizio Corraini, 1992. Octavo (160 by 120mm). Illustrated throughout from photographs, title-page with pink silk string marker, towers cutout loosely insterted; original silver cutout covers. Limited edition, number 136 of 150, of a total edition of 1000, original mailing envelope with stick enclosure.

-MUNARI, Bruno. 'La Favola delle Favole'. Mantova, L'Editore di Questo Libro e Corraini, 1994. 56 loose leaves of different colours, textures, and some printed; original glazed pictorial paper cover, ? original plastic sleeve. 1000 copies printed.





Unreadable books

89 **MUNARI, Bruno**

Libro illeggibile MN 1.

Publication
Manotva, edito da Maurizio Corraini, [1984].

Description
Small quarto (100 by 100mm). Seven double-page leaves of different colours and shapes; original taupe printed stiff paper wrappers, tied with red wool as issued, original glassine envelope.

Number of items
5

In 1949 Munari designed for the first time a series of "libri illeggibili" (unreadable books), "which abandon textual communication in behalf of aesthetic function only. Paper is no longer the support of the text only, but it also communicates a message through the format, the colour, the cuts and their successions. The elements that usually set up a book (like the colophon and the title-page) are kept off, and the reading seems the execution of a melody, with always different tones during the sequence of the pages. Dominated by visual rarefaction and materials' experimentation, the production of the "libri illeggibili" has been carried on by Munari all life long. In 1955 some of them have been on display at the MoMA; in its Design Collection are still to see 9 "libri illeggibili". The Libro illeggibile MN 1 was designed by Bruno Munari for our publishing house in the 1984" (MoMA online).

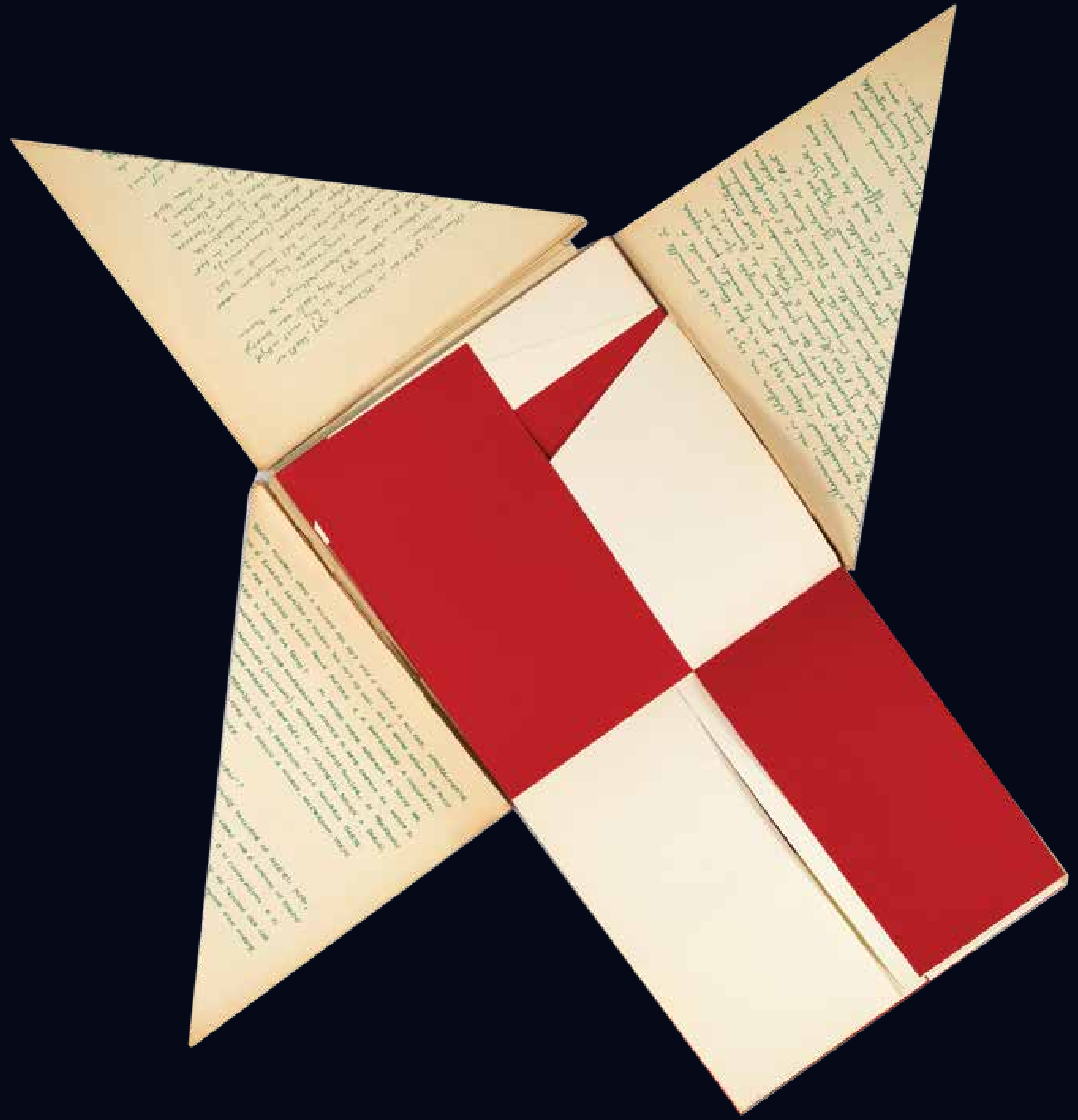
[WITH]:
-MUNARI, Bruno. 'Un Libro Illegibile Quadrano'. Hilversum, Steendrukkerij de Jong & Co., 1953. Quarto (255 by 255mm). 11 double-page leaves of red, white and grey, and different shapes; original folding cream wrappers printed in green, some wear to wrappers. The first illegible book.

-MUNARI, Bruno. 'Libro illeggibile MN 3 - Luna capricciosa'. Mantova, Edizioni Maurizio Corraini, 1992. Quarto (235 by 225mm). 16 double-page leaves of blue green, and purple, of different shapes, occasionally printed in white and pink, and with cutouts; original blue folding paper covers, tied with black silk, as issued, original perspex box. Signed on the front cover. Limited edition, "PdA" of 50 examples.

-MUNARI, Bruno. 'Libro illeggibile MN4'. Mantova, Edizioni Maurizio Corraini, 1994. Quarto (235 by 230mm). 11 double-page leaves of black and white, of different shapes, occasionally printed in green and black, and with cutouts; original black folding paper covers, tied with yellow silk, as issued. Signed on the front cover. Limited edition, number 27 of 80 examples.

-MUNARI, Bruno. 'Libro Illeggibile N.Y. 1'. New York and Milan, The Museum of Modern Art, 1967. Quarto (220 by 220mm). Nine double-page leaves of black, grey and translucent, printed in black and white; original publisher's black paper covers, sewn with red string and stapled, as issued, glazed red decorative dust jacket. Number 723.

Provenance
From the library of Barbara Stone, bookseller.



A Black Star Book

90 **WARHOL, Andy; Stephen SHORE; Billy NAME; Nat FINKELSTEIN and others**

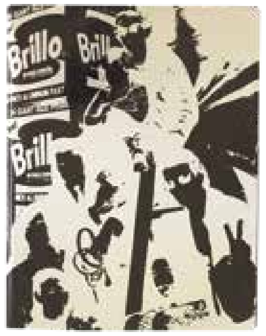
Andy Warhol's Index (Book).

Publication
New York, A Black Star Random House, 1967.

Description
First Printing. Quarto (275 by 215mm). Illustrated throughout with pop-ups and other surprises, including a melted balloon, and from black and white photographs; original publisher's glazed silver and black stiff paper wrappers; preserved in modern black pictorial cloth slipcase.

References
Parr and Badger, 'The Photobook: A History', volume II pp. 144-45.

Number of items
1



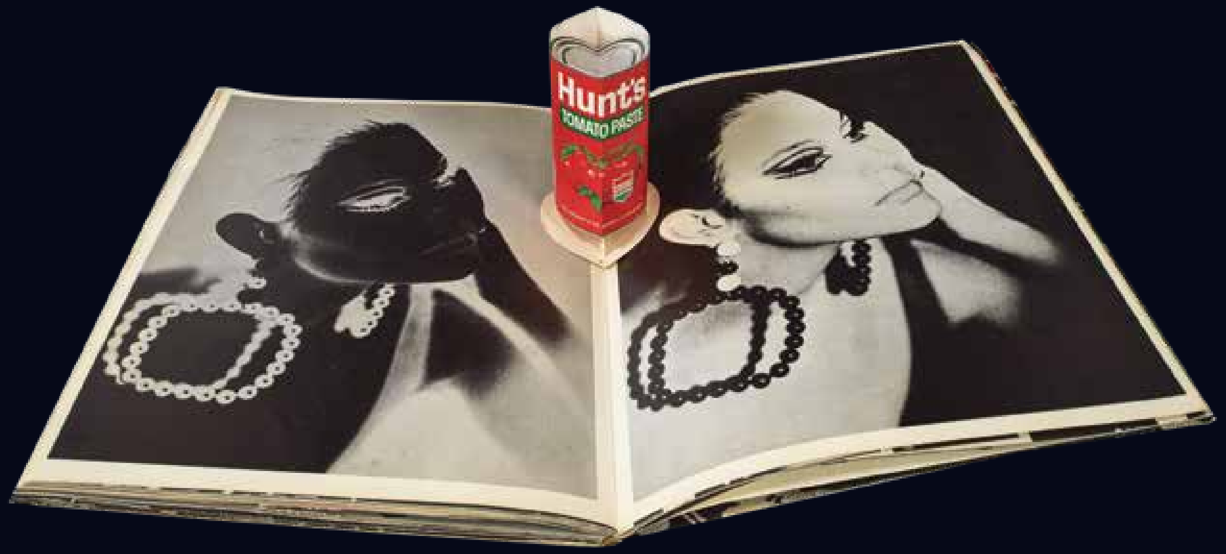
Stated first printing, but without holograph covers. With a pop-up castle, a red paper accordion that no longer makes sound, a pop-up biplane; a spring-loaded Chelsea Girls paper disc, an illustrated dodecahedron on a string, a 45 RPM flexi disc recording of Nico and others talking over fragments of Lou Reed's songs 'I'm Waiting for the Man' and 'Femme Fatale' (loose), a large folding plate with nose flaps, a pop-up Hunt's tomato paste can, four paper strips for wetting, and, as usual, the latex balloon has melted, and the page seals are broken.

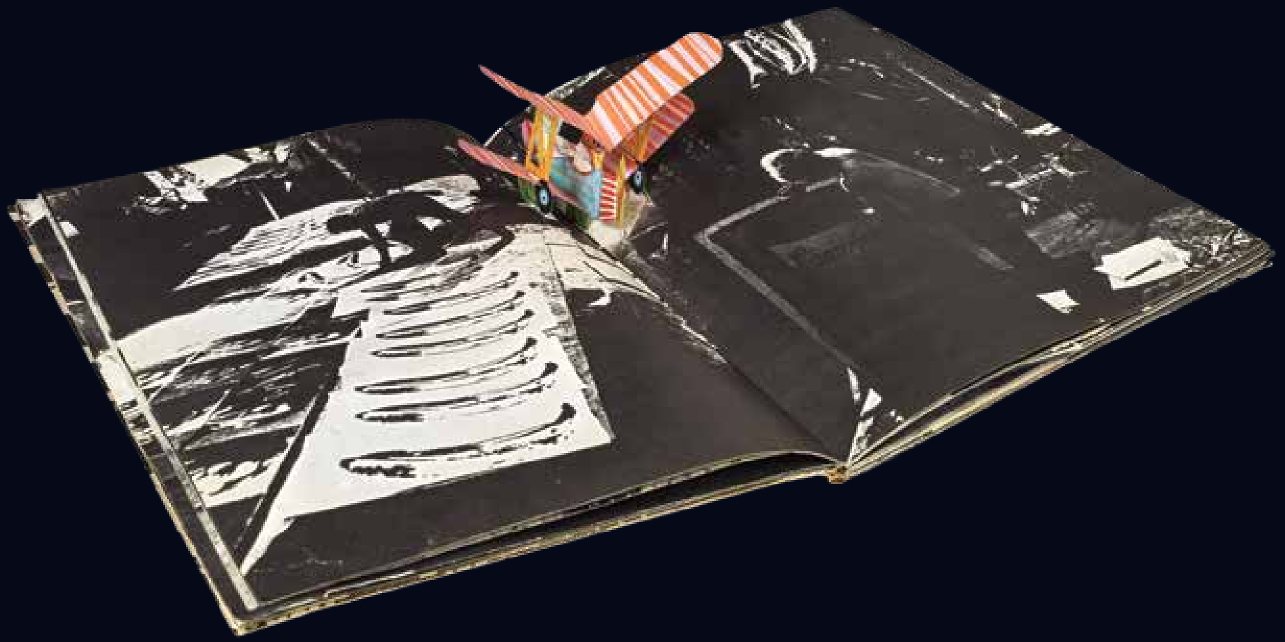
Created with the assistance of Stephen Shore, Paul Morrissey, Ondine, Nico, Christopher Cerf, Alan Rinzler, Gerald Harrison, Akihito Shirakawa, David Paul, Nat Finkelstein, and Billy Name. The publisher Alan Rinzler (Bantam Books, Grove Press – later vice president of Rolling Stone Magazine & Straight Arrow books) "commissioned this title for Random House. The original idea was for a photobook to document the Factory scene, brought to Rinzler in 1965, by a photographer he remembers as Billy Lair (Freudian slip? Surely Billy Name?). When Warhol became involved, the idea evolved into creating a book that would be a work of art in itself: a pop-art multiple -for the masses.

When he visited the Random House to discuss the project, Warhol was shown various pop-up prototypes. I assume the idea of employing pop-ups in a book about pop-art appealed to Warhol's sense of playful irony – conveying- that despite the serious tone of much of the press coverage, he didn't take himself that seriously. Not only pop-ups typically of a children's book were used, for instance to depict a Warhol staple such as soup cans (in this instance a tomato paste can) but he also utilised more unusual elements such as a disc on a spring, a pop-out dodecahedron and a flexi-disc record. Although Rinzler recalls Lou Reed being present and his face appearing on the flexi disc), the recording is an audio snapshot of a suitably vacant Nico (+ possibly a Welsh accent = John Cale?) being shown a rough draft of the book while snippets of I'm Waiting for the Man and Femme Fatale from the Velvet Underground's 1st Lp are 'featured' in the background. According to Rinzler, they'd previously listened to The Beatles Sgt Pepper for the very first time (released June 1967) which explains Nico mimicking the track Good Morning Good Morning" (Pleasures of Past Times online).

Stated "First Printing. All rights Reserved. Published in New York by Random House, Inc., and simultaneously in Toronto, Canada, by Random House of Canada Limited. Produced in cooperation with Random House, Inc. by Graphics International, Inc. Library of Congress Catalog Card Number: 67-22621. Manufactured in Japan". [sic]

Published simultaneously in hardback, and in a clear plastic bag with purple lettering, which is understandably rarely present!





“The dead images of the sun wonderful”

91 **KING, Ronald; and Roy FISHER**

Bluebeard’s castle.

Publication
Guildford, circle press publications, 1972.

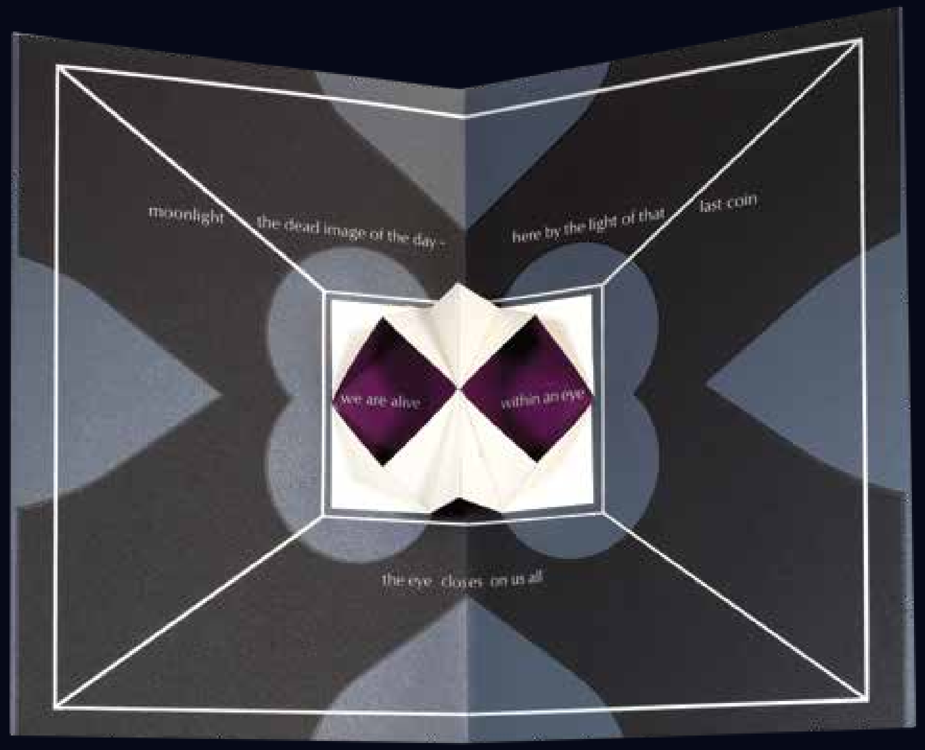
Description
Folio (285 by 200mm). Nine double-page pop-ups, composed of different materials and coloured card; loose in original brown card folding box.

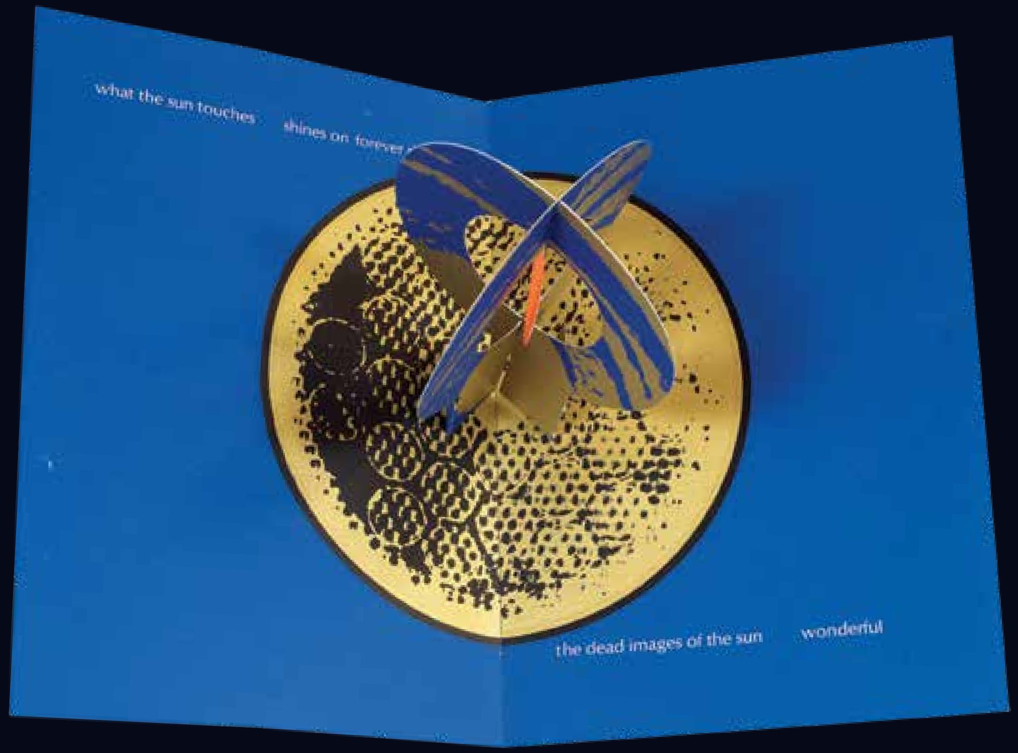
Number of items
1

Following some years of creative block, British poet and pianist Roy Fisher (1930-2017) wrote poetry based on Bartók’s opera ‘Duke Bluebeard’s Castle’ for a collaboration with publisher Ron King. In 1967, King had founded Circle Press, which specialised in the publication of art and poetry books. ‘bluebeard’s castle’ combined the two: it consists of nine folding plates with geometric and symbolic pop-up designs, each accompanied by a line or two of Fisher’s poetry, such as: “what the sun touches shines on forever the dead images of the sun wonderful”.

Limited edition, number 35 of the 175 stated examples in the limited edition, accompanied by 15 proofs signed by the designer and poet, as well as the publisher’s prospectus.

bluebeard's castle


moonlight
the dead image of the day -
here by the light of that
last coin
we are alive
within an eye
the eye closes on us all



A hint of the intimate

92 **McDEVITT, Elizabeth; and Julie CHEN**

Octopus.

Publication
Berkeley, Flying Fish Press, 1992.

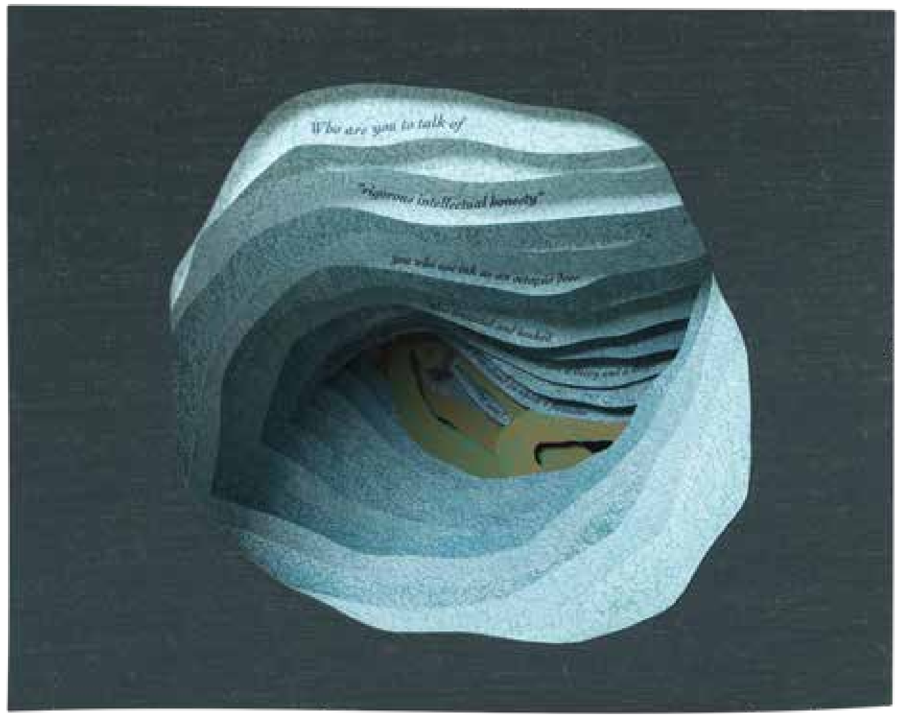
Description
Concertina peepshow (270 by 340mm) in 13 colour-printed extending panels, a backdrop, and a cloth window; original publisher's grey cloth clamshell case.

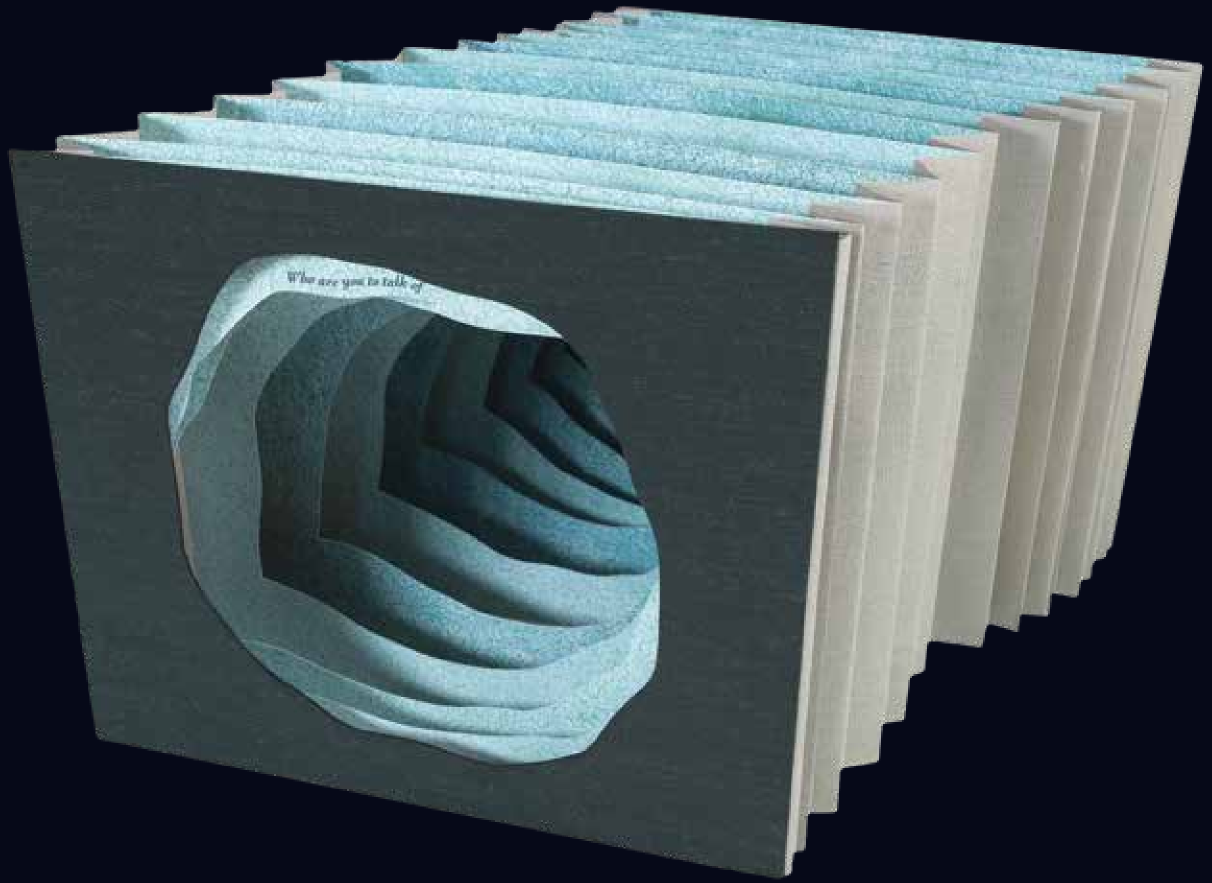
References
Tilcock, 'Flying Fish Press, 1992.

Number of items
1

Limited edition, number 59 of 100 examples printed on Magnani Pescia and Crescent papers.

Elizabeth McDevitt's 'Octopus Book' was first published in 1989 as her thesis project which examined 'Text, Structure, and Interior Space' (1990), and suggested that three-dimensional depth and a "hint of intimate, secret viewing is a type of 'visual seduction.' The text for 'Octopus Book' is a poem by McDevitt that explores how distance is created between two people. She printed each line of the printed texts and aligned them so that when the book was opened the poem could be read as though one were looking at it through a deep, watery cave. In 1992, Julie suggested to McDevitt that 'Octopus Book' be brought back to life through Flying Fish Press, the imprint Julie adopted with her very first books. The resultant tunnel book, now called 'Octopus', remains one of Flying Fish's best-known books. The strong integration of text and structure are supported by Julie's always-present attention to material and her meticulous application of craft" (Tilcock).





How does your garden grow

93 MORRISON, Lois

My Garden from Weeding Height.

Publication
New Jersey, Lois Morrison, 1993.

Description
Concertina peepshow (110 by 210mm) colour-printed garden scene in seven panels and a backdrop; original pattered "vintage chicken-feed sack" cloth, printed paper onlays.

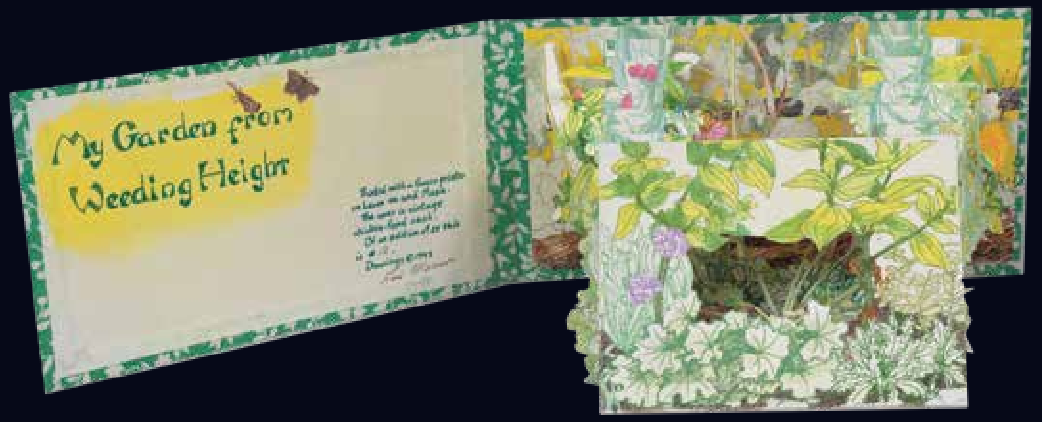
Number of items
1

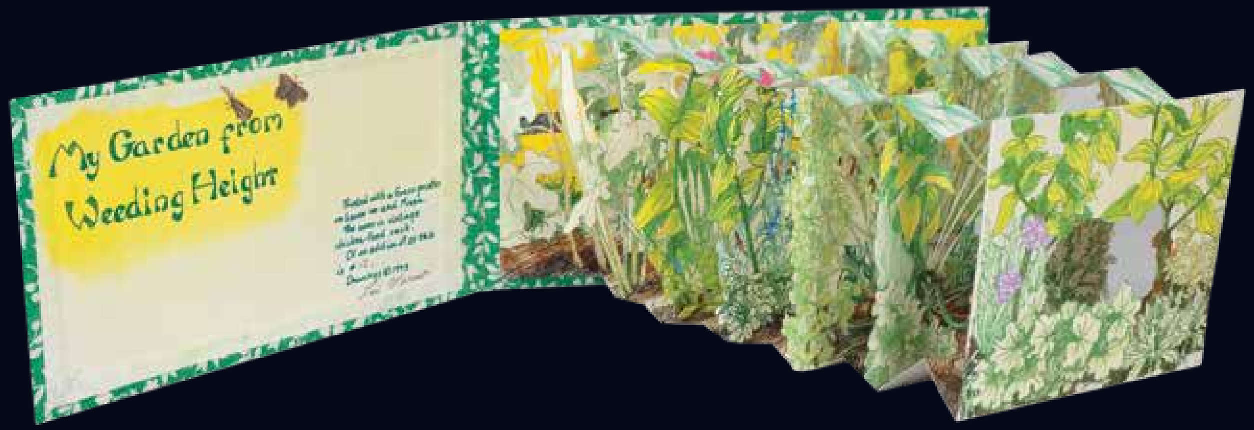
A charming peepshow by an enthusiastic gardener, 'My Garden from Weeding Height' depicts the maker's garden in three-dimensions against an illustrated botanical backdrop. The five layers feature different types of plants and vegetation, with blue, purple, pink and yellow flower.

Morrison, of New Jersey, USA, is renowned for her "imaginative, contemplative, whimsical books… held in the collections of distinguished institutions such as Tate Gallery, London; The Cooper-Hewitt Museum, New York; and The Museum of Modern Art, San Francisco, among others. Her work has been exhibited extensively in such venues as the National Museum of Women in the Arts, New York Public Library, Center for Book Arts and Lafayette College" (Women's Studio Workshop, online).

Limited edition, number 12 of 25 examples "Printed with a Gocco printer on Levor 100 and Masa. The cover is vintage chicken-feed sack", made in 1993, and signed by Lois Morrison.

My Garden from Weeding Height





The artist's manifesto

94 **HIRST, Damien; and Jonathan BARNBROOK**

I want to spend the rest of my life everywhere, with everyone, one to one, always, forever, now.

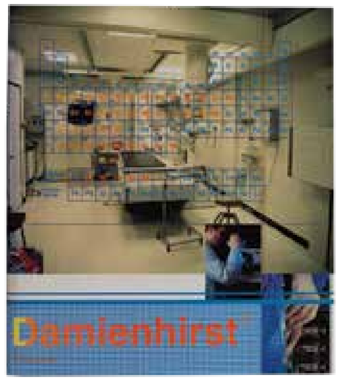
Publication
London, booth-clibborn editions, 1997.

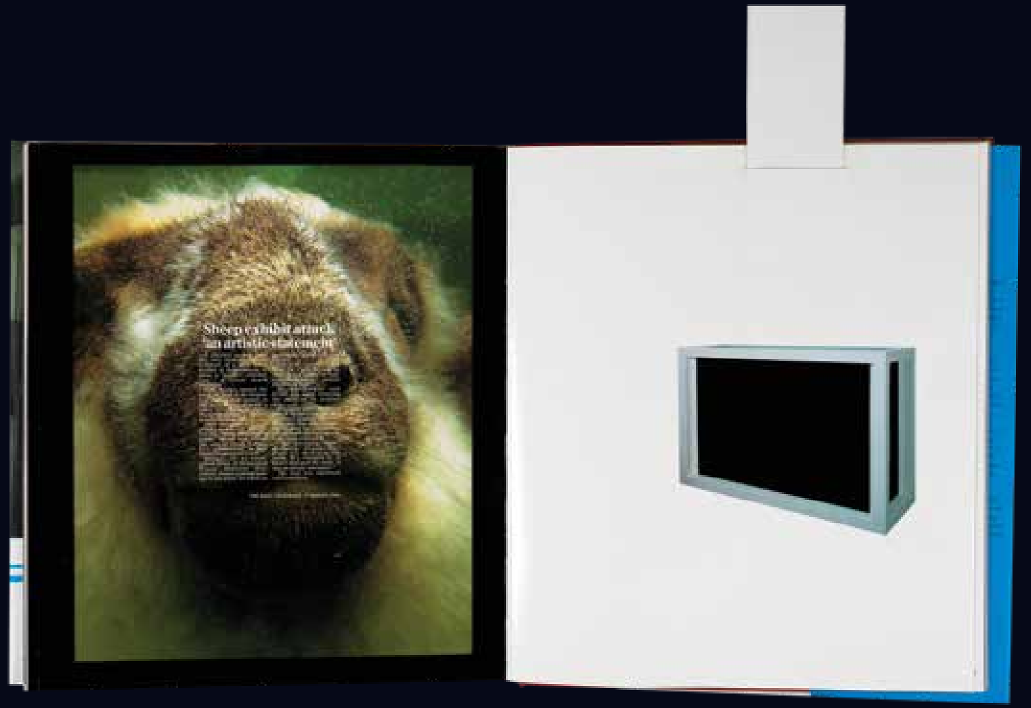
Description
First edition. Large quarto (325 x 290mm). Illustrated throughout with cut-outs, pop-ups, and other surprises; original publisher's red cloth, gilt, black and blind, dust jacket, with folding "Periodic table" and "Baby in formaldehyde" posters loosely inserted. lower case is intentional.

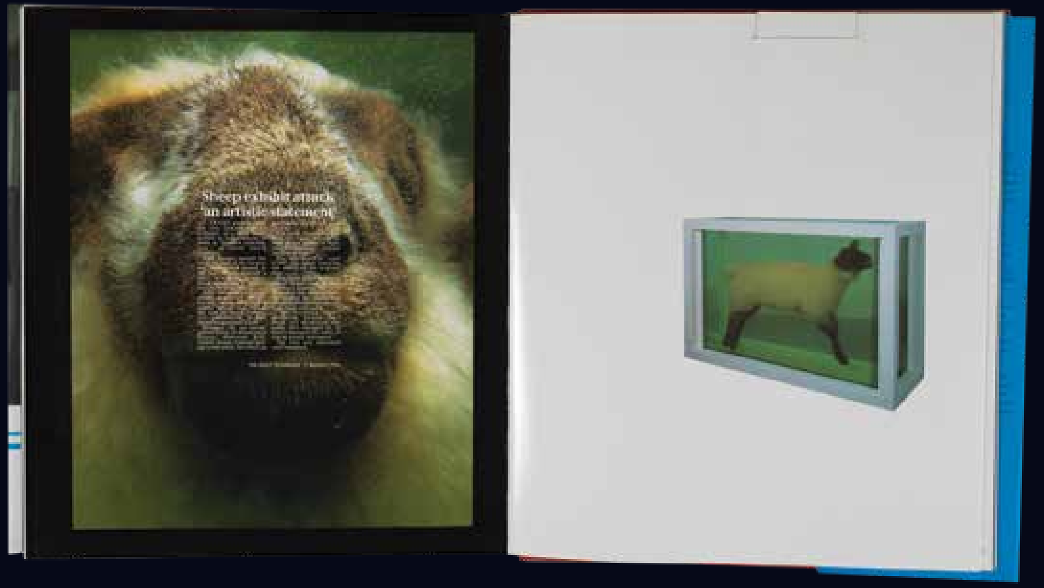
Number of items
1

Damien Hirst's (b.1967) first venture into mainstream publishing. Well-known leader of the Brit-pack artists, he is described in the Encyclopedia Britannica as an: "assemblagist, painter, and conceptual artist whose deliberately provocative art addresses vanitas and beauty, death and rebirth, and medicine, technology, and mortality. Considered an enfant terrible of the 1990s art world, Hirst presented dead animals in formaldehyde as art. Like the French artist Marcel Duchamp, Hirst employed ready-made objects to shocking effect, and in the process he questioned the very nature of art. In 1995 he won Tate Britain's Turner Prize, Great Britain's premier award for contemporary art".

The monograph was designed by renowned graphic designer, Jonathan Barnbrook, and contains an essay by novelist Gordon Burn. It is a visual collection of Hirst's ideas and work, containing text, photographs, stickers, posters, and a number of moveable elements, including moveable plates, folding parts, and pop-ups.







A carousel of colour

95 **LATER, Stephanie**

Caracalla Carnivale.

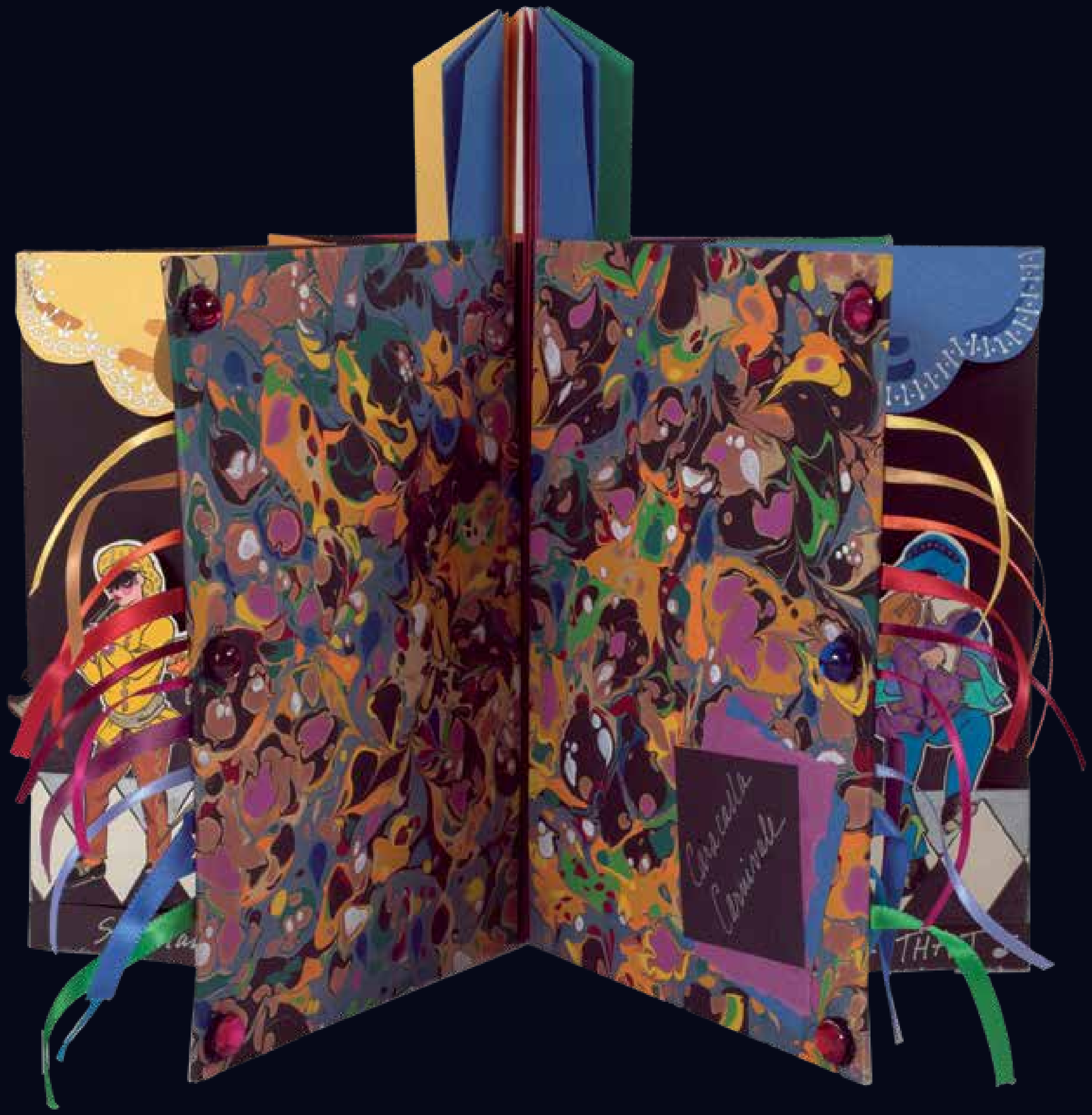
Publication
[1998].

Description
Quarto (220 by 150mm), carousel panorama in six double-page watercolour scenes, each with two extending panels and a backdrop, velcro fastening; original publisher's marbled paper boards, decorated with ribbons and rhinestones, preserved in original publisher's multi-coloured cloth clamshell case.

References
Simkin, 'Changing Pages', 1998.

Number of items
1

A unique example of Stephanie Later's work, heavily influenced by the "frenzied combination of artistry-dexterity-humour-passion-deceit-colour-confusion and music of the" Commedia Dell'Arte. The carousel panorama presents the lively scenes found at carnival, with vibrant ribbons in the end boards perhaps designed to be tied together to keep the carousel open. It was exhibited as part of the touring 'Changing Pages: an exhibition on Moveable and Pop-Up Books', organised by the University of Strathclyde, 1998.



Peeping Beauty

96 **MEORBEEK, Kees**

Sleeping Beauty.

Publication
Usquert, The Netherlands, March 2002.

Description
Single double-page colour printed complex pop-up; original pictorial paper front cover over cloth, original publisher's decorative clamshell case (505 by 300mm), original shipping carton.

Number of items
2

Contemporary paper engineer and designer Kees Moerbeek has produced over one hundred pop-up projects, from children's books to commercial advertisements. Many of these have been published in very small numbers for private patrons, with as few as two examples, in the case of 'Sleeping Beauty'.

The work, commissioned by Rosie Temperley in 2002, is presented in an ornate illustrated box which opens to reveal the polygonal book within, its cover illustrated with a view of Sleeping Beauty's palace and the approaching prince. The "book" contains only a single "page", with the two boards unfolding into a hexagonal shape to show Beauty at the start of the story, alone in the palace on her fifteenth birthday. The room in which she stands is illustrated on the boards, while she and her dog are pictured on a pop-up element topped with an ornate mantle clock. The illustration is executed in a recognisably Dutch style.

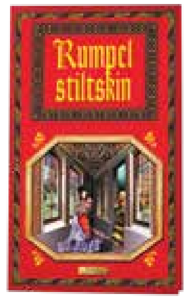
Taking the same style, Moerbeek's 2003 edition of 'Rumpelstiltskin' consisted of 40 examples. The unfolding image shows the woman at her spinning wheel approached by Rumpelstiltskin. Two lines of text beneath the illustration offer a brief narration: "But all at once the door opened and a little man stepped in... He said: "Good evening, mistress miller, why are you crying so?"". Once again, the room is illustrated on the main boards, while the characters appear on a pop-up element, at the top of which there is a bat extending its wings.

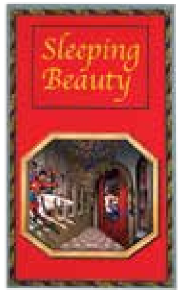
Both of the examples in the Temperley collection are, naturally, limited edition, and both signed by Moerbeek.

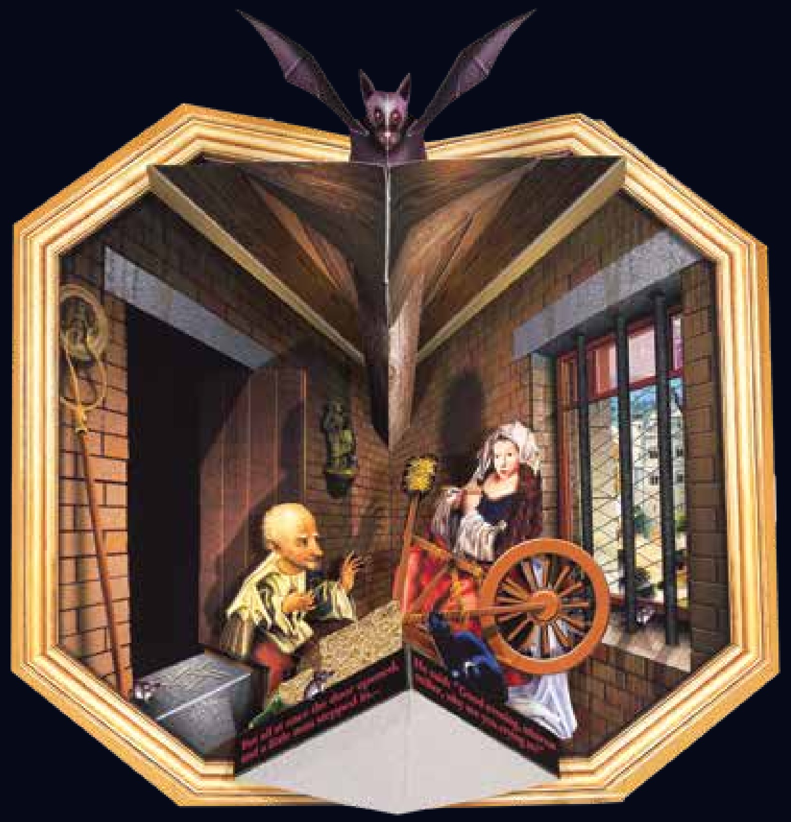
Limited edition, number two of two examples, signed by Moerbeek.

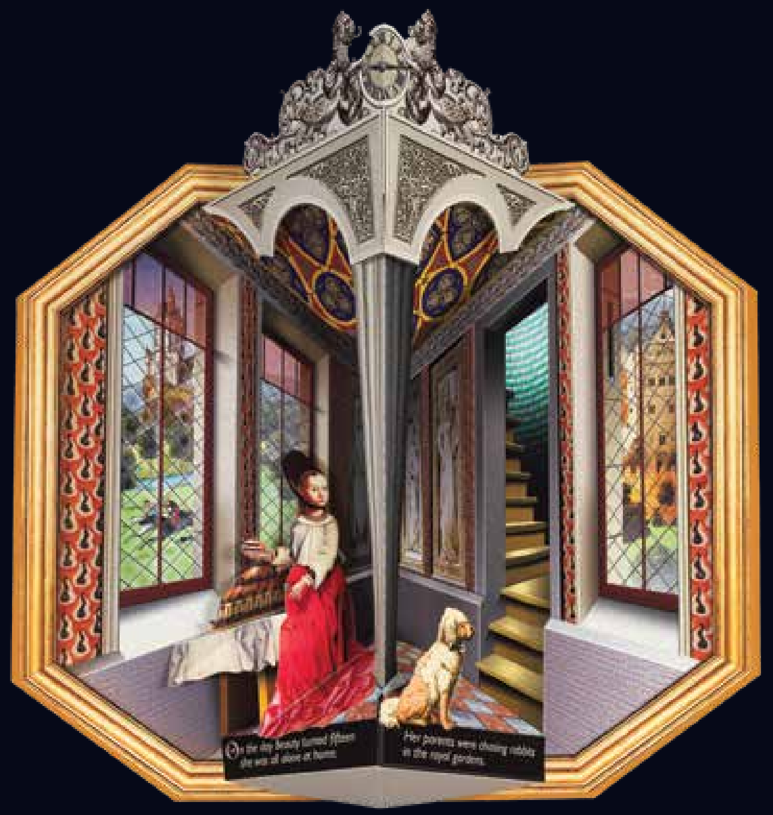
[WITH]: MOERBEEK, Kees. 'Rumpelstiltskin'. Usquert, The Netherlands, February 2003. Single double-page colour printed complex pop-up; original pictorial paper front cover over cloth, original publisher's decorative clamshell case (505 by 300mm).

Provenance
Commissioned by Rosie Temperley, with accompanying letter.








On the day Beauty turned fifteen she was all alone at home.
Her parents were chasing rabbits in the royal gardens.

Cutting edge technology

97 **AMBECK, Mette-Sophie D.; and Tom SOWDEN**

Steam Salt Milk: a nordic creation myth.

Publication
Bristol, [Ambeck Design], 2010.

Description
Quarto (210 by 200mm). Decorated throughout with papercuts and pop-ups; original publisher's grey cloth backed grey boards, original embossed grey cloth slipcase.

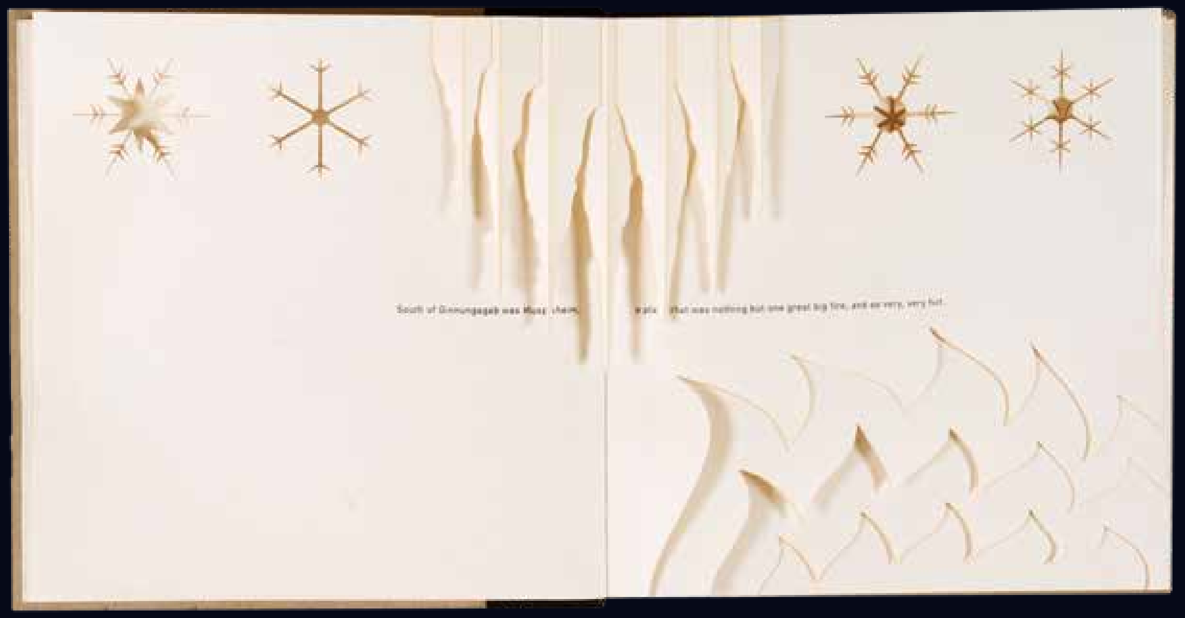
Number of items
1

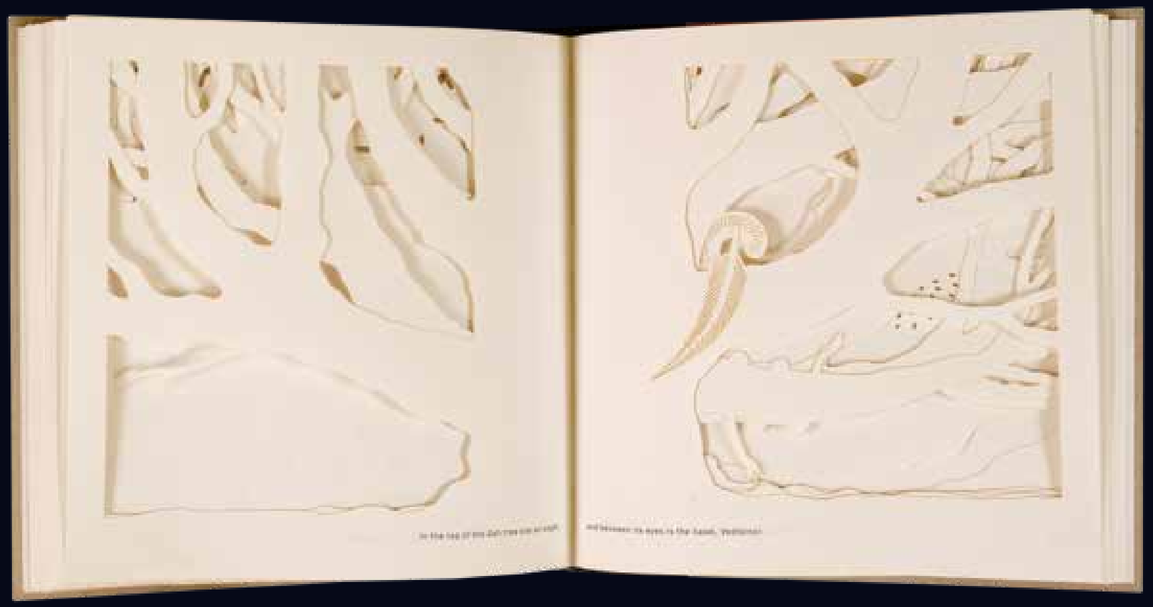
Limited edition. Number two of ten numbered and signed examples.

'Steam, Salt, Milk...' was originally created as a unique book, hand-cut by Ambeck in 2000, as her MA graduation piece at Central Saint Martins College of Art & Design. It was inspired by the Danish version of the creation myth, published by Niels Saxtorph in 1992. The book's white pages, with cut-out and pop-up designs, evoke the ethereal atmosphere associated with the mythology of Scandinavia.

Provenance
With related correspondence addressed to the Temperleys.

steam
salt
milk
a nordic creation myth
mette-sofie d. ambeck





The forbidden forest

98 TRANT, Carolyn; and James SIMPSON

The Untenanted Room.

Publication
Lewes, Parvenu Press, [c.2011].

Description
Folio (280 by 150mm). Carousel panorama in six double-page colour-printed woodcut woodland scenes, each with two extending panels and a backdrop, velcro fastening; original publisher's grey cloth slipcase, printed paper label on the spine.

Number of items
c.90

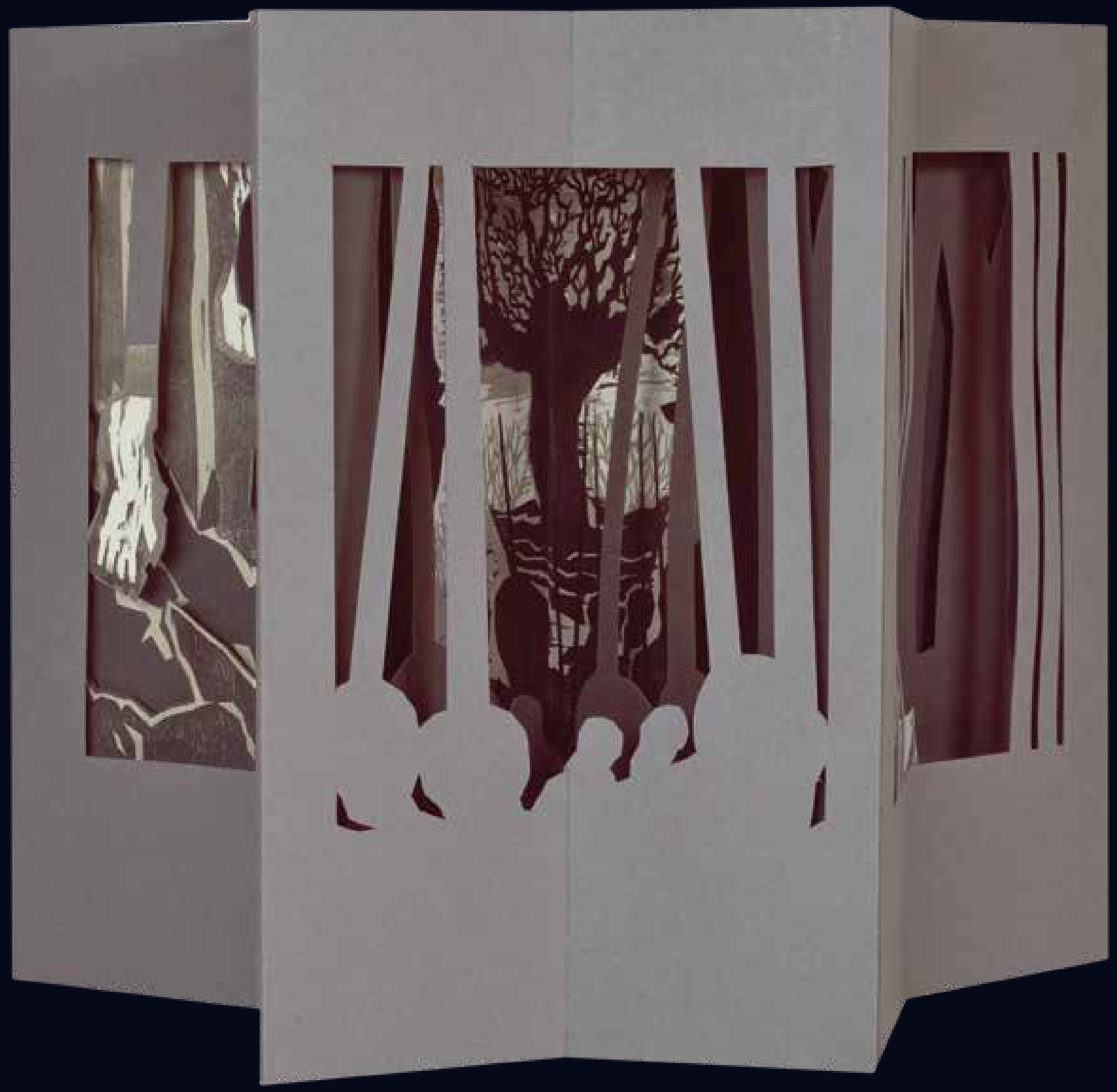
Specially commissioned by Rosie Temperley, 'The Untenanted Room' is a dark work combining Simpson's haunting reflections on humanity and the environment, with Trant's sinister woodcuts, disconcertingly assembled as a carousel panorama, a format more commonly reserved for fun and frivolity. The images are enigmatic and ominous, with what appears to be body parts hanging from trees, and a crowd of people silhouetted against a forest background.

Carolyn Trant is an artist who works in a range of media, such as painting and printmaking. She has made woodcuts for several anthologies by poet James Simpson, who also collaborated with her to provide text for some of her pieces.

Rare: the only known example in this format.

Provenance
With associated correspondence between the artist and Rosie Temperley.

[WITH]: A significant collection of approximately 90 Livres d'Artistes.



ISBN

The beginning of ISBN

99 [CERF, Christopher B.]; and Akihito SHIRAKAWA

Pop-Up Animal-Alphabet Book.

Publication
London, R.H.S. (Publications) Ltd., [and] New York, Random House, 1969.

Description
Quarto (225 by 165mm). Eight double-page colour-printed plates, and one full-page, with pop-ups and other moveable parts; original publisher's glazed pictorial paper boards.

Number of items
3

In 1965, statistician Gordon Foster had been hired by W. H. Smith to devise a standard numbering system for its books, giving rise to the Standard Book Number (SBN). The system was then adapted for international use, and the 10-digit ISBN format was finalised in 1967 by publisher David Whitaker. It was adopted as ISO (International Organisation for Standardisation) in 1970. In 2007, the ISBN was expanded to 13-digits to make it identical to the parallel European system, thus creating a truly international system. Though there is no official database, it is estimated that over one hundred million ISBNs have been assigned. The two present editions of Cerf's pop-up alphabet book highlight the advent of this important literary development.

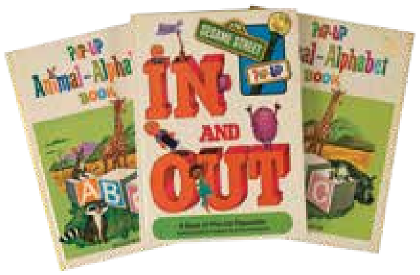
Christopher B. Cerf (b.1941) is best-known for his work on Sesame Street and the Muppets, for which he composed songs, voiced characters, and directed the division responsible for non-television products, including toys, records, and books. In 1969, two of these books were published by Random House, which Cerf's father had co-founded: 'A Sesame Street Pop-Up. In and Out' and 'Pop-Up Animal-Alphabet Book'. Both were illustrated by Akihito Shirakawa, who contributed the art for several moveable books by Random House.

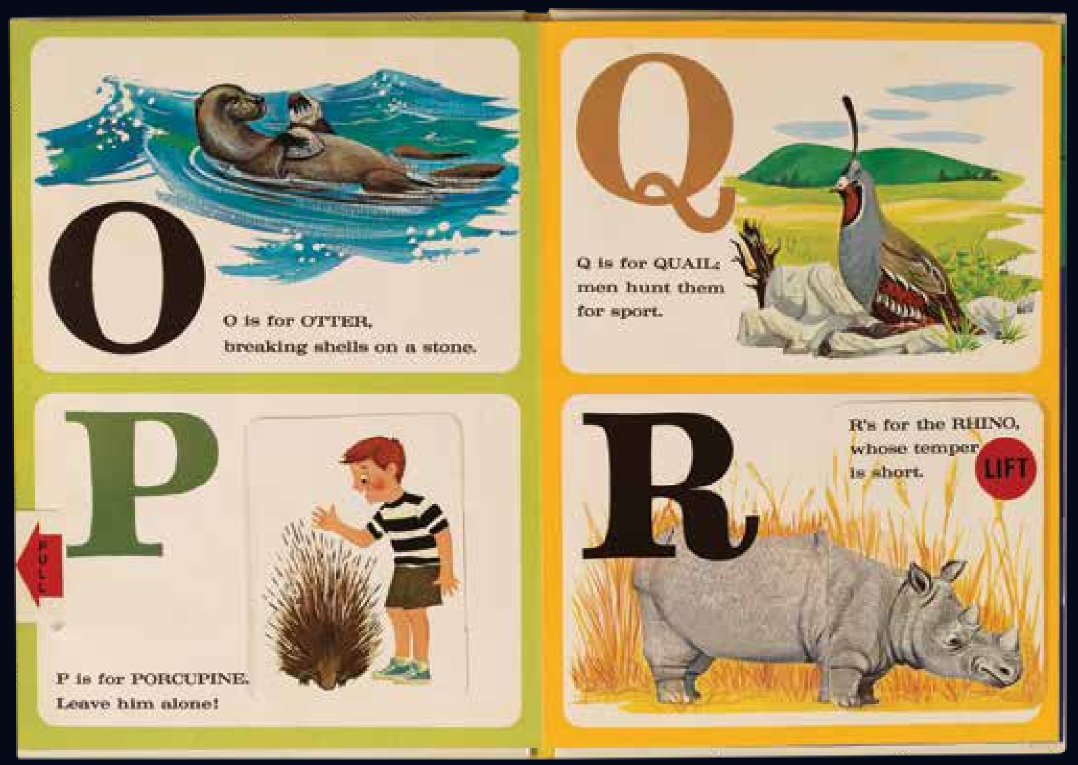
The former presents scenes with a variety of opposing adjectives, such as "low" and "high", illustrated by a moving illustration of two children on a see-saw, which could be animated by moving a pull-tab. The latter aims to teach children the alphabet by associating each letter with an illustrated animal. For example, "S stands for Seagulls, who hunt in the sea", while "T stands for Turtles, who are slow as can be". The turtle is rendered in three-dimensions with its shell popping up as the book is opened to the relevant page. A second example of the 'Pop-Up Animal-Alphabet Book' from 1973 is the same except for one addition: an ISBN.

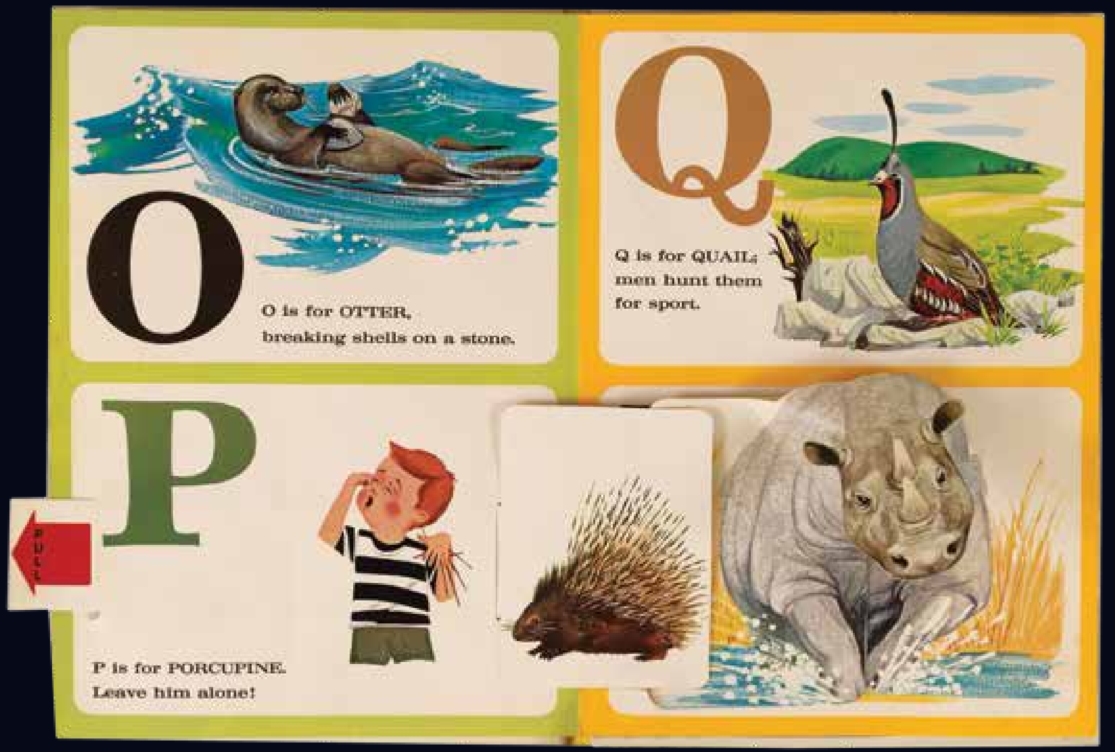
[WITH]:

-[CERF, Christopher B.]; Akihito SHIRAKAWA; and Ib PENICK. 'A Sesame Street Pop-Up. In and Out'. R.H.S. (Publications) Ltd., [and] New York, Random House, 1969. Quarto (225 by 165mm). Four double-page and 11 full-page colour-printed plates with pop-ups and other moveable parts; original publisher's glazed pictorial paper boards.

-[CERF; Christopher B.]; and Akihito SHIRAKAWA. 'Pop-Up Animal-Alphabet Book'. New York, Random House, [1973]. Quarto (225 by 165mm). Eight double-page colour-printed plates, and one full-page, with pop-ups and other moveable parts; original publisher's glazed pictorial paper boards.


Pop-Up Animal-Alphabet Book
Sesame Street
In and Out


O
O is for OTTER,
breaking shells on a stone.
Q
Q is for QUAIL:
men hunt them
for sport.
P
PULL
P is for PORCUPINE.
Leave him alone!
R
R's for the RHINO,
whose temper
is short.
LIFT


O
O is for OTTER,
breaking shells on a stone.
Q
Q is for QUAIL:
men hunt them
for sport.
P
PULL
P is for PORCUPINE.
Leave him alone!

Hallmark Children's Editions - pre ISBN

100 **HENDRICKS, Stanley; Al MUENCHEN; and Howard LOHNES**

Astronauts on the Moon. The Story of the Apollo Moon Landings.

Publication
Kansas City, Missouri, Hallmark Cards, [1969].

Description
Octavo (225 by 165mm). Eight double-page colour-printed plates with pop-ups and other moveable parts; original publisher's glazed pictorial boards.

Number of items
c.2500

"That's one small step for man, one giant leap for mankind". On July 20th, 1969, Neil Armstrong stepped out onto the surface of the moon, and into history. In 1970, the 10-digit ISBN format was adopted as ISO (International Organisation for Standardisation). None of these examples of the Hallmark book, that so vividly captures the monumental moment of the moon landing, bears an IBSN, identifying them as amongst the first examples of the work issued, and also amongst the last of a bygone publishing era.

Hallmark Cards added moveable books to its extensive output in 1966, with a collection of pop-up animal books for children. Over the next decade the company would produce numerous moveable books, including 'Astronauts on the Moon' in 1969 to celebrate America's landmark achievement in the space race. Given the global importance of such an accomplishment, the book was published in multiple countries and translated into several languages: the Temperley collection includes an example published in the United Kingdom, and one in Munich, translated into German.

When opened, an usnfolding pop-up shows the rocket blasting off of the title page, and a detailed three-dimensional model of the lunar lander appears at the centre of the book. Pull-tabs throughout the book allow readers to move elements of the illustrations, making one of the astronauts bound through zero-gravity. A paragraph of text on each of the pages provides factual information about space and the moon landing.

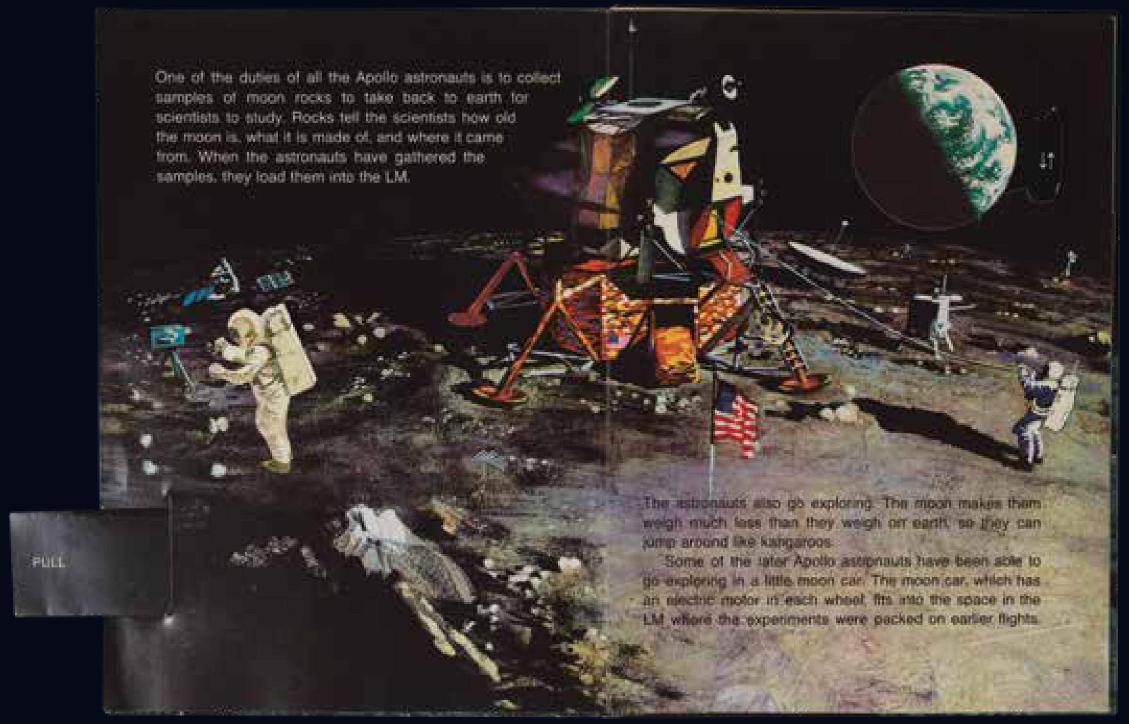
[WITH]:

-HENDRICKS, Stanley; Al MUENCHEN; and Howard LOHNES. 'Astronauts on the Moon: The Story of the Apollo Moon Landings'. United States and Canada, Hallmark Cards, Inc., [and] England, Roger Schlesinger, [1969]. Quarto (265 by 195mm). Eight double-page colour-printed plates with pop-ups and other moveable parts; original publisher's glazed pictorial boards.

-HENDRICKS, Stanley; Al MUENCHEN; and Howard LOHNES. 'Astronauts on the Moon: The Story of the Apollo Moon Landings'. United States and Canada, Hallmark Cards, Inc., [and] England, Roger Schlesinger, [1969]. Quarto (265 by 195mm). Eight double-page colour-printed plates with pop-ups and other moveable parts; original publisher's glazed pictorial boards.

-HENDRICKS, Stanley; Al MUENCHEN; and Howard LOHNES. 'Astronauten auf dem Mond. Die Geschichte der Apoloo-Mondlandungen'. Muchen [sic], Hallmark Cards GMBH, [1969].

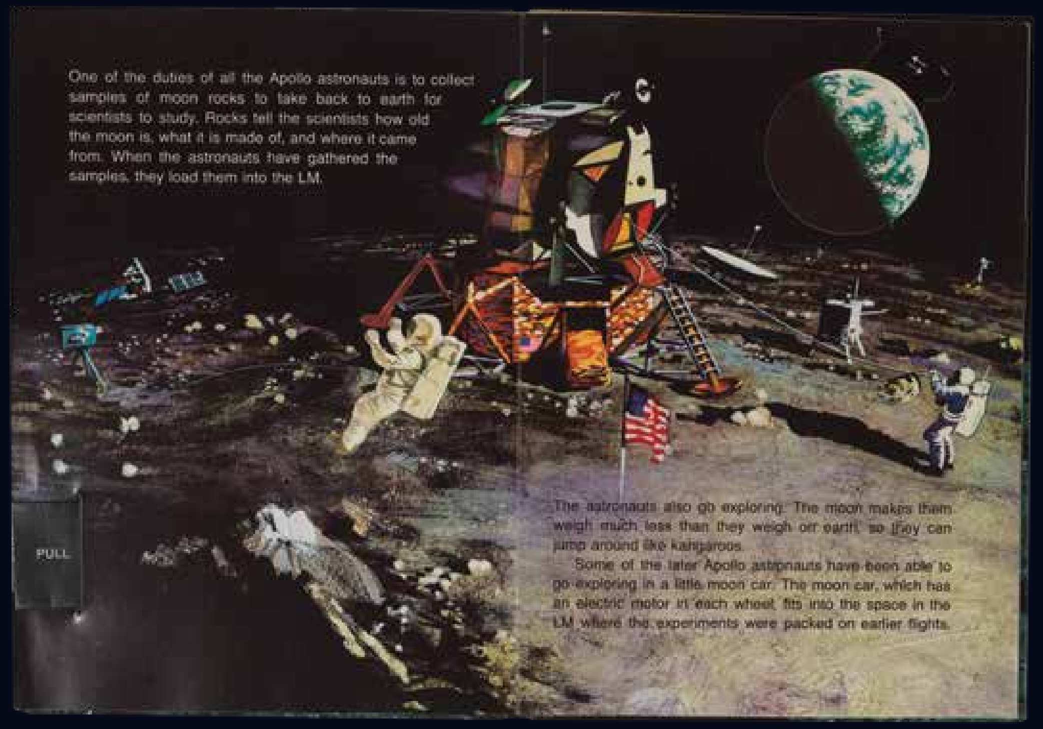
Astronauten auf dem Mond
Astronauts on the Moon
The Story of the Apollo Moon Landings
Astronauts on the Moon



One of the duties of all the Apollo astronauts is to collect samples of moon rocks to take back to earth for scientists to study. Rocks tell the scientists how old the moon is, what it is made of, and where it came from. When the astronauts have gathered the samples, they load them into the LM.

The astronauts also go exploring. The moon makes them weigh much less than they weigh on earth, so they can jump around like kangaroos.

Some of the later Apollo astronauts have been able to go exploring in a little moon car. The moon car, which has an electric motor in each wheel, fits into the space in the LM where the experiments were packed on earlier flights.



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Some of the later Apollo astronauts have been able to go exploring in a little moon car. The moon car, which has an electric motor in each wheel, fits into the space in the LM where the experiments were packed on earlier flights.

[WITH]: Approximately 2500 titles.

Highlights include:

- CARLE, Eric The Very Hungry Caterpillar. London, Hamish Hamilton, 1971. Oblong quarto (220 by 300mm). Illustrated throughout, with die-cut plates of varying sizes; original publisher's glazed pictorial paper boards, dust jacket, short tear to lower edge of the front panel.

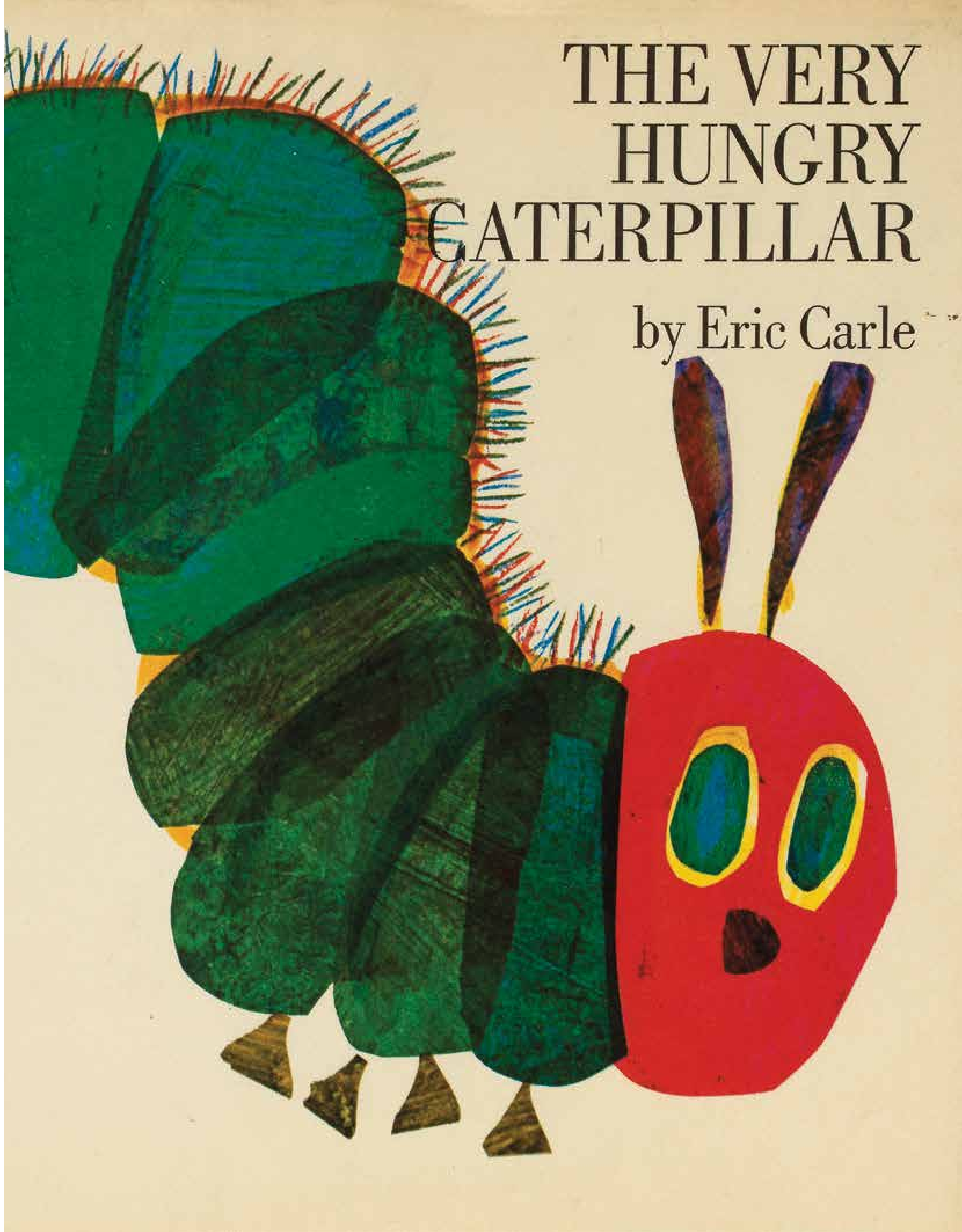
First UK edition, second printing, of one of the most iconic children's book of the twentieth century, first published in New York in 1969, and then in London in 1970.

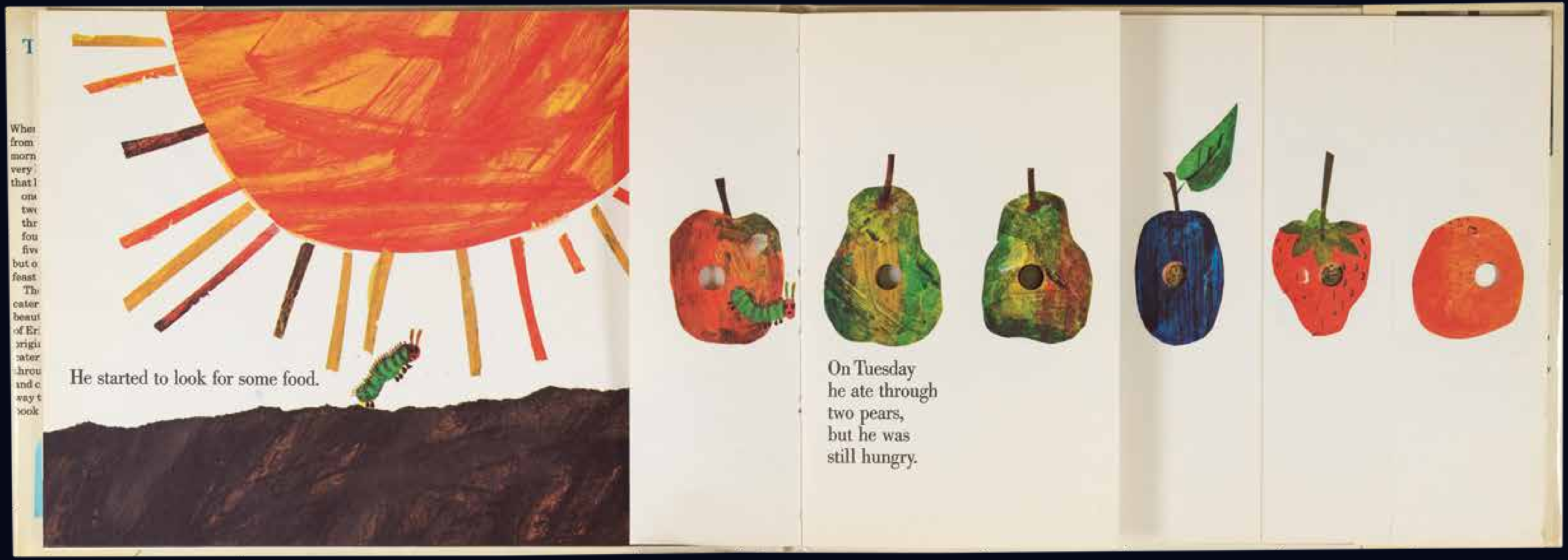
As every child knows: this immensely popular book tells the tale of a poor caterpillar on the hunt for some food. The various things he finds to eat, including one apple on Monday, two pears on Tuesday, and three plums on Wednesday, are depicted with holes punched through them. When none of these healthy choices satisfies the caterpillar, he indulges in the ultimate cheat day, with Saturday's fare consisting of "one piece of chocolate cake, one ice-cream cone, one pickle, one slice of Swiss cheese, one slice of salami, one lollipop, one piece of cherry pie, one sausage, one cupcake, and one slice of watermelon". These delights are all rendered in Carle's charming collage style.

Eric Carle (1929-2021) was born in New York but returned to his parents' native Germany as a child, where he attended art school in Stuttgart. Following the devestation of the Second World War, Carle returned to the United States and started working as a graphic designed at The New York Times, but shortly after beginning there was drafted in to the Korean War. After the war, he continued working as an illustrator and was eventually appointed the art director of a New York advertising agency.

In this role, one of his illustrations came to the attention of Bill Martin Jr., a publishing executive responsible for over 300 20th century children's books. This marked the start of Carle's success as an independent publisher, which reached a peak with the triumph that was 'The Very Hungry Caterpillar', considered one of the greatest children's books of all time. It exemplifies Carle's collage style, crafted out of pieces of paper painted, cut and arranged by hand.

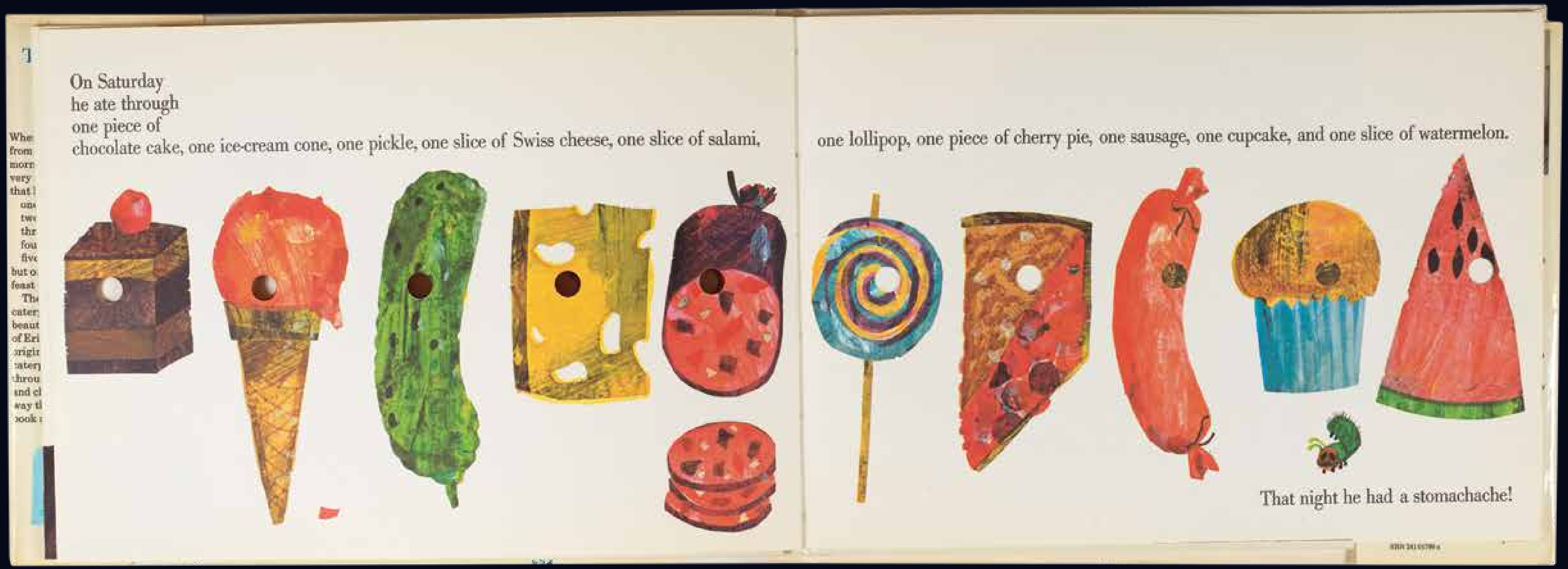
-PELHAM, David. 'Dimensional Man'. London, Jonathan Cape Limited, [c.1980s]. Folding and pop-up 3-D human body; preserved in original pictorial envelope. "Six feet tall, half skeletal, half muscular, 'Dimensional Man' is a life-size pop-up figure which provides an excellent and fascinating introduction to basic anatomy".





He started to look for some food.

On Tuesday
he ate through
two pears,
but he was
still hungry.



On Saturday
he ate through
one piece of
chocolate cake, one ice-cream cone, one pickle, one slice of Swiss cheese, one slice of salami, one lollipop, one piece of cherry pie, one sausage, one cupcake, and one slice of watermelon.

That night he had a stomachache!

-PELHAM, David; and Heather COUPER. 'The Universe'. Century Publishing Co. Ltd., [1985]. Quarto (300 by 300mm). Illustrated throughout with double-page pop-ups; original publisher's pictorial paper boards.

- SABUDA, Robert Alice's Adventures in Wonderland. New York, Little Simon, Simon & Schuster, 2003. Quarto (260 by 200mm). Five colour-printed double-page very complex pop-ups; original publisher's turquoise cloth, with inset presentation pop-up envelope, cloth slipcase.

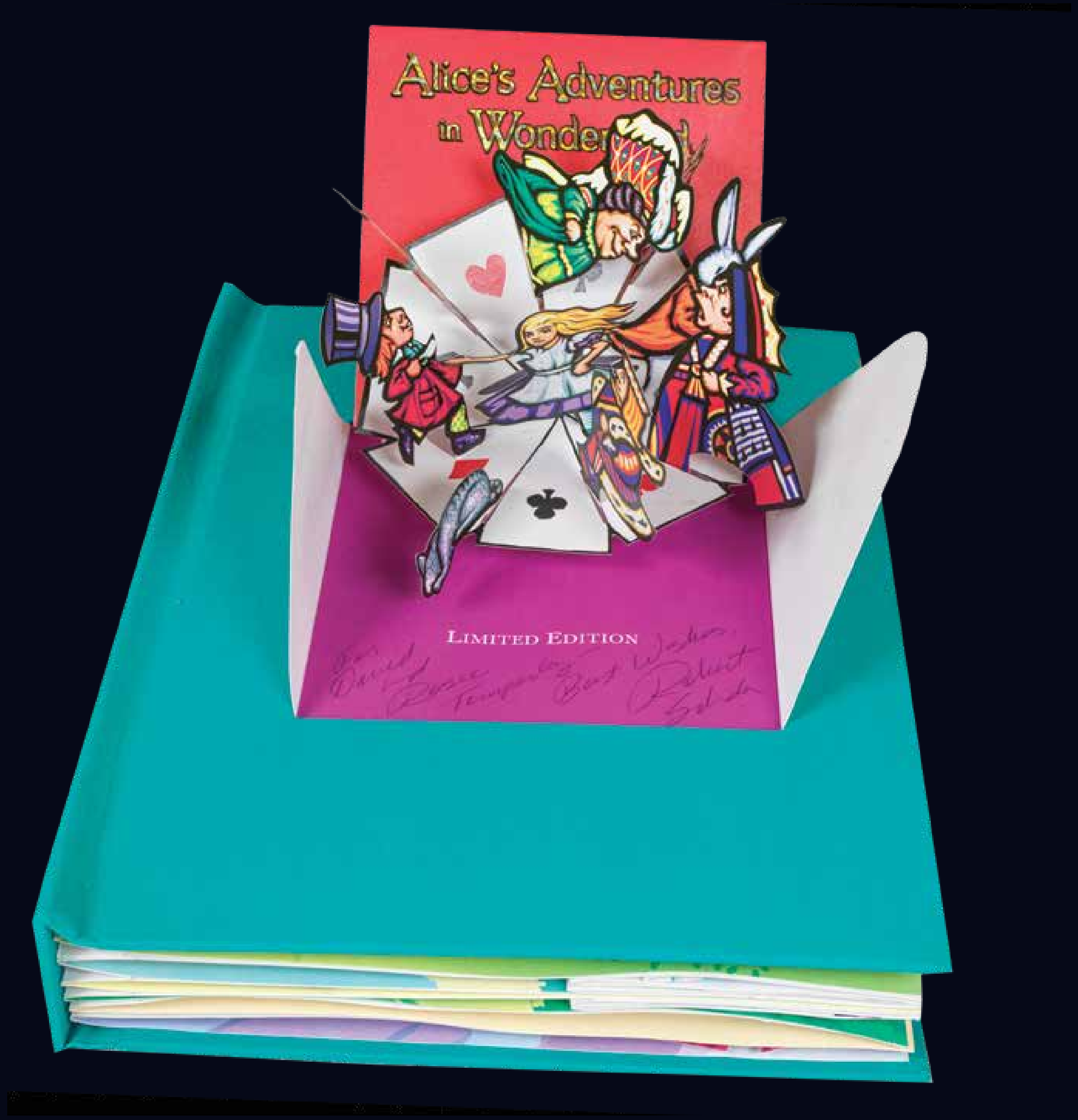
[WITH]: Original artist's colour-printed pop-up gift card (255 by 200). Limited-edition, hors commerce, retained by the artist for presentation, in addition to 26 lettered examples, 250 numbered examples, and a trade edition.

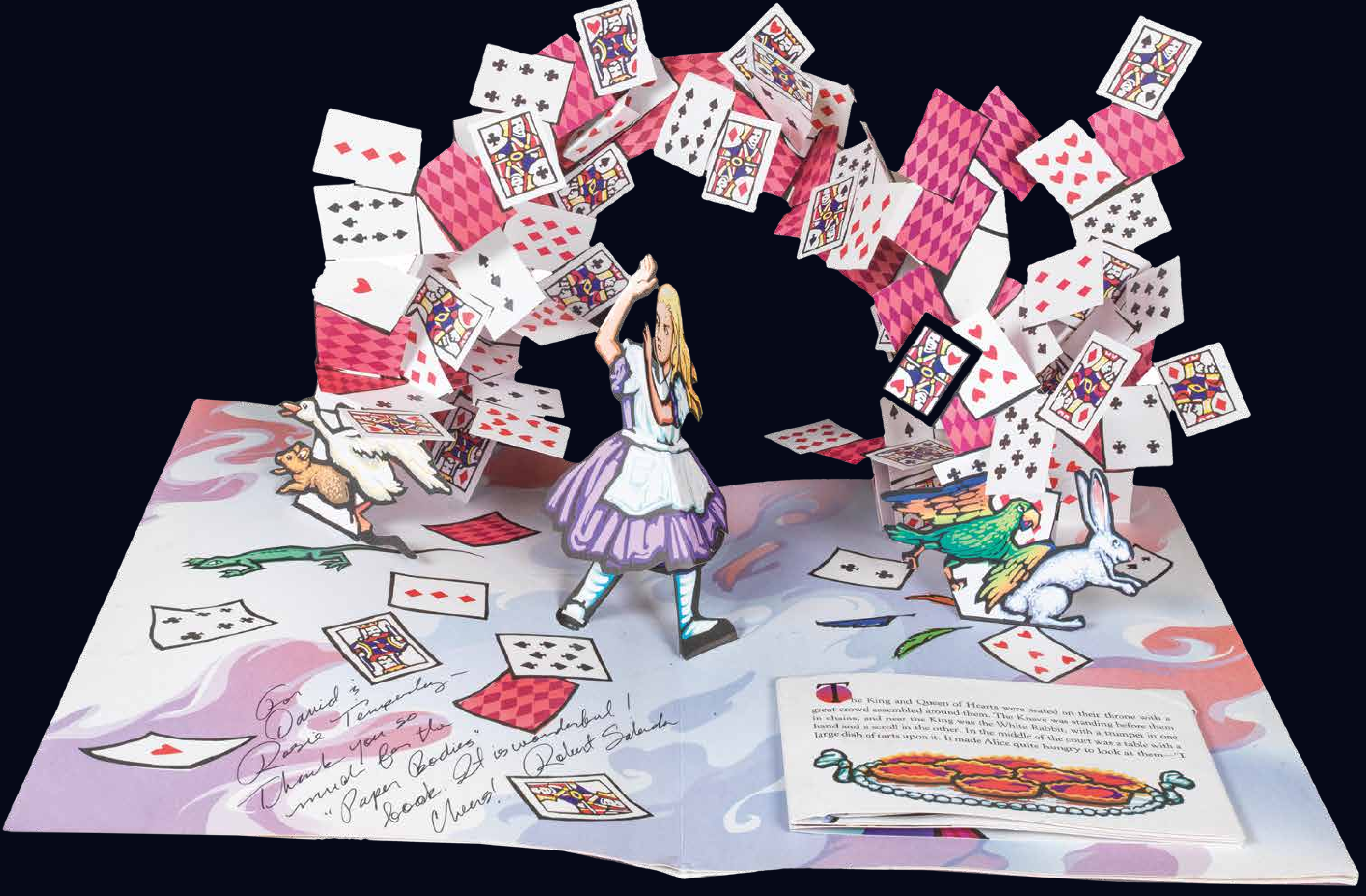
Often considered the greatest pop-up book of the twenty-first century, Robert Sabuda's 'Alice in Wonderland' exhibits a complexity and dynamism difficult to be matched in the world of paper engineering. The book consists of six double-page scenes, which rise up into intricate three-dimensional models when opened: Alice spotting the White Rabbit; Alice growing to fill his house; Alice at the Duchess's house; the Mad Hatter's tea party; the Queen of Heart's croquet match; Alice swarmed by a pack of cards.

In order to give prominence to Sabuda's jaw-dropping creations, Lewis Carroll's text is given in the booklets attached to each page. All facing pages of the booklets also have miniature moving models, such as the Five of Spades painting the roses red, and Alice swimming in her own tears. The first page also features a Victorian-style peep show, appropriately labelled "Open Me". When expanded, the concertina paper model allows the viewer to look through the peep hole to see Alice falling through the kaleidoscopic rabbit hole.

As a child, Robert Sabuda (b.1965) received a pop-up edition of Cinderella by Vojtěch Kubašta, which ignited his passion for "moveables". Relying on his carpenter father for construction advice and his secretary mother for a steady supply of paper, he began to produce his own pop-up projects. During the 1980s, he was an intern at Dial Books for Young Readers, where he worked initially as a package designer and then as an illustrator. Throughout the following decades, Sabuda would make 28 moveable children's books with a variety of themes, from animals to the alphabet, Christmas to classic fairy tales. Sabuda's complex paper engineering and attractive illustrations allowed him to monopolise the 21st century market.

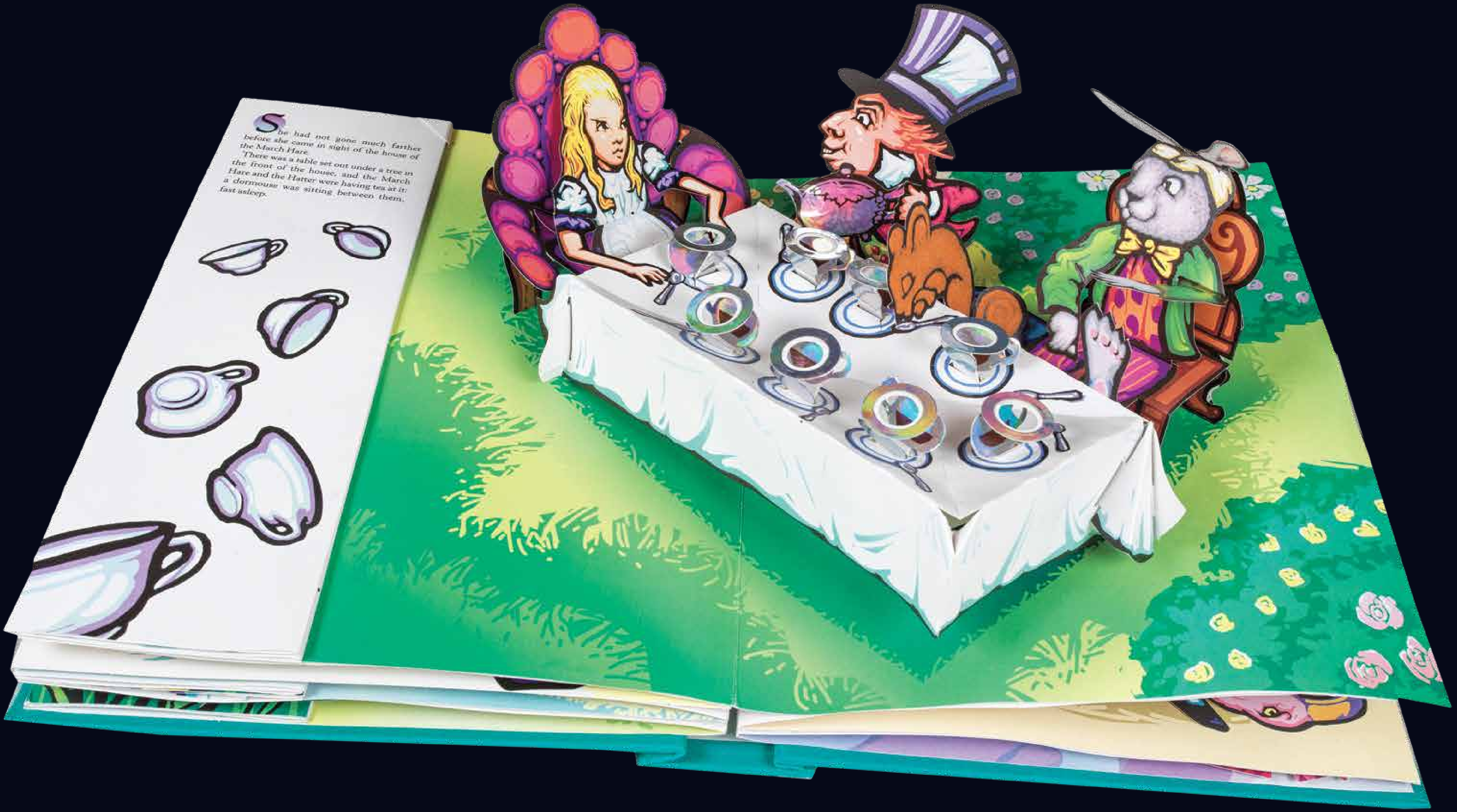
[WITH]: 'The Wonderful Wizard of OZ. A Commemorative Pop-Up'. Quarto (260 by 205mm). Seven colour-printed double-page very complex pop-ups; original publisher's glazed pictorial paper boards. First edition. Inscribed on the front turn-in by Sabuda.





For David & Rosie Temperley — Thank you so much for the "Paper Bodies" book. It is wonderful! Cheers! Robert Sabuda

The King and Queen of Hearts were seated on their throne with a great crowd assembled around them. The Knave was standing before them in chains, and near the King was the White Rabbit, with a trumpet in one hand and a scroll in the other. In the middle of the court was a table with a large dish of tarts upon it. It made Alice quite hungry to look at them—"I



She had not gone much farther before she came in sight of the house of the March Hare.

There was a table set out under a tree in the front of the house, and the March Hare and the Hatter were having tea at it: a dormouse was sitting between them, fast asleep.

Similarly astounding is Sabuda's edition of 'The Wonderful Wizard of Oz', in which L. Frank Baum's beloved children's novel is rendered in seven incredible paper models showing: the hurricane that takes Dorothy and Toto to Oz; the house in the land of the Munchkins; the poppy field that puts them all to sleep; the Emerald City; the Wicked Witch of the East's lair; the Wizard leaving Oz in his hot air balloon; Glinda the Good Witch's castle.

The models are marvels of paper-engineering, with the tornado spinning as the first page is opened, and Oz's balloon levitating in the air, suspended on a string between two sticks. A shortened version of Baum's story is given in attached booklets, with each set of facing pages animated by a moving model showing, for example, Dorothy dousing the witch in water, or tapping together the heels of her slippers. The Emerald City pages also have a pair of green-tinted glasses in a pocket for the reader to wear.

Provenance
Inscribed to Rosie and David Temperley inside the presentation envelope.

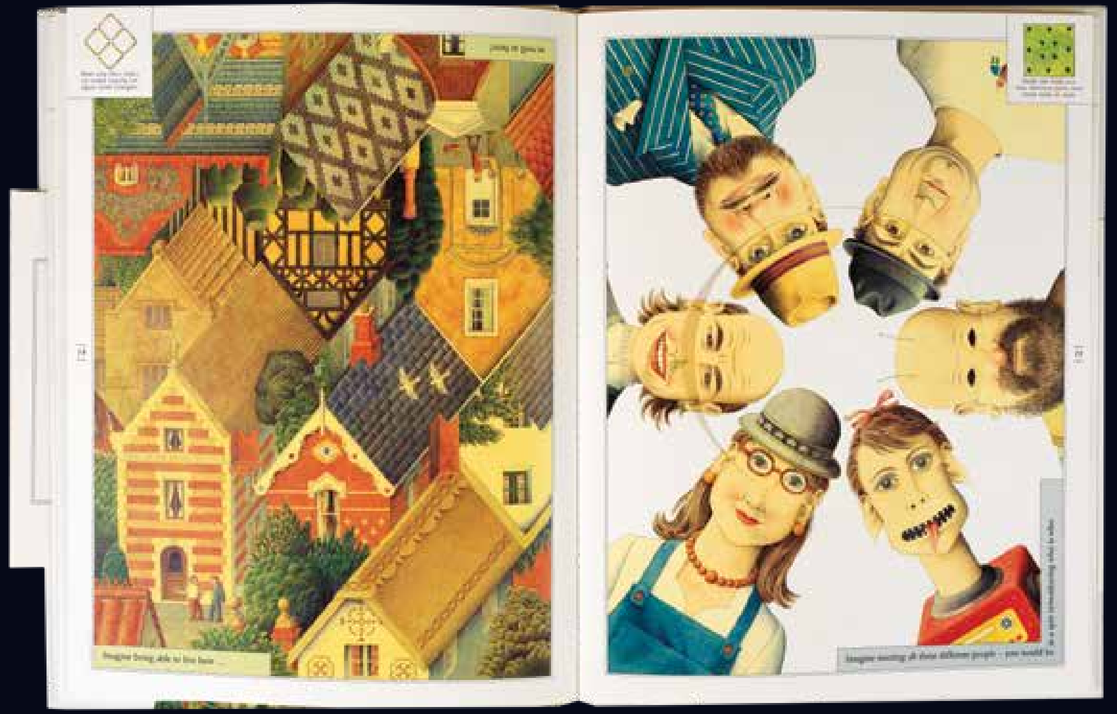
-MESSENGER, Norman. 'Imagine'. London, Walker Books, 2005. First edition. Quarto (300 by 200mm). Illustrated throughout a wide variety of transformational pop-up and folding techniques; original publisher's pictorial paper boards, half wrapper.

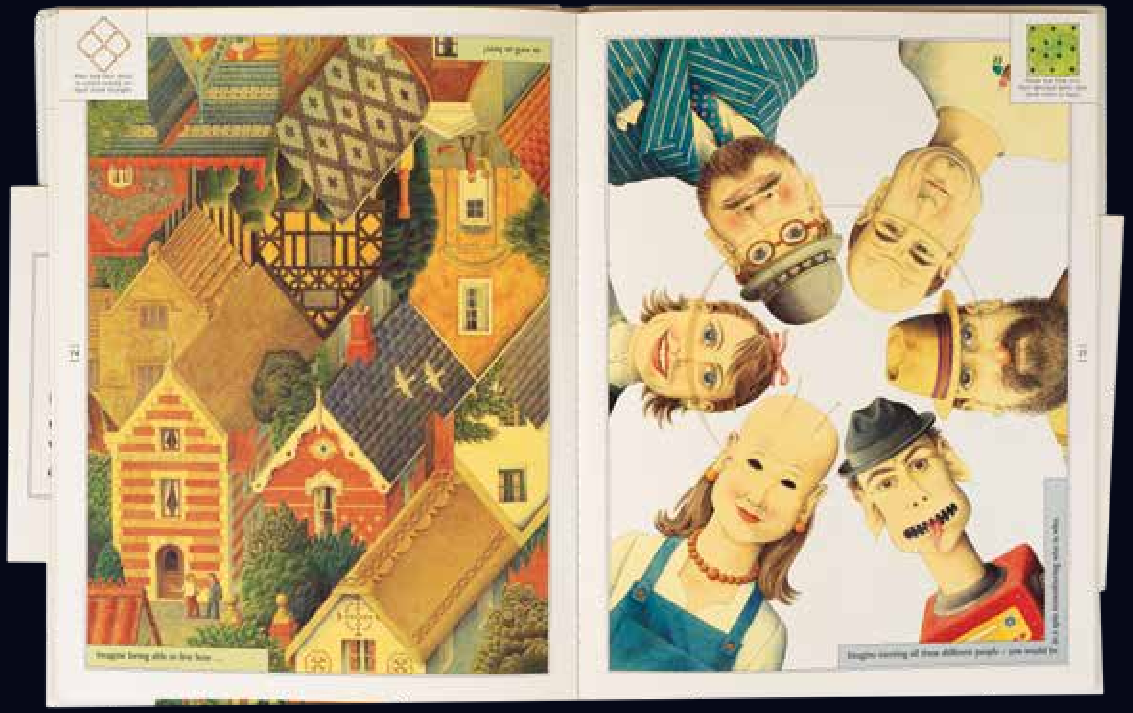
-THOMSON, Iain. 'Dimensions of Frank Lloyd Wright: six of his greatest buildings paper engineered'. Kent, Grange Books, 2002. First edition. Quarto (330 by 330mm). Six double-page and folding pop-up plates; original publisher's pictorial paper boards.

-HEDGECOE, John; and Ron van der MEER. "The Working Camera: the world's first pop-up guide to photography'. London, Angus & Robertson Publishers, 1986. First English edition, first published in 1985 in Los Angeles. Quarto (300 by 225mm). Illustrated throughout with double-page and full-page pop-ups and a variety of other transformational techniques; original publisher's pictorial paper boards.

-MEER, Ron van der; and Michael BERKELEY. 'The Music Pack'. London, Ebury Press,. Quarto (300 by 300mm). Illustrated throughout with a variety of transformational and moveable parts; original publisher's pictorial paper boards. [WITH]: accompanying CDs.

-TOLKEIN, J.R.R.; and John HOWE. 'The Hobbit'. Harper Collins. Quarto (275 by 225mm). Five double-page pop-up plates; original publisher's pictorial paper boards, gilt.





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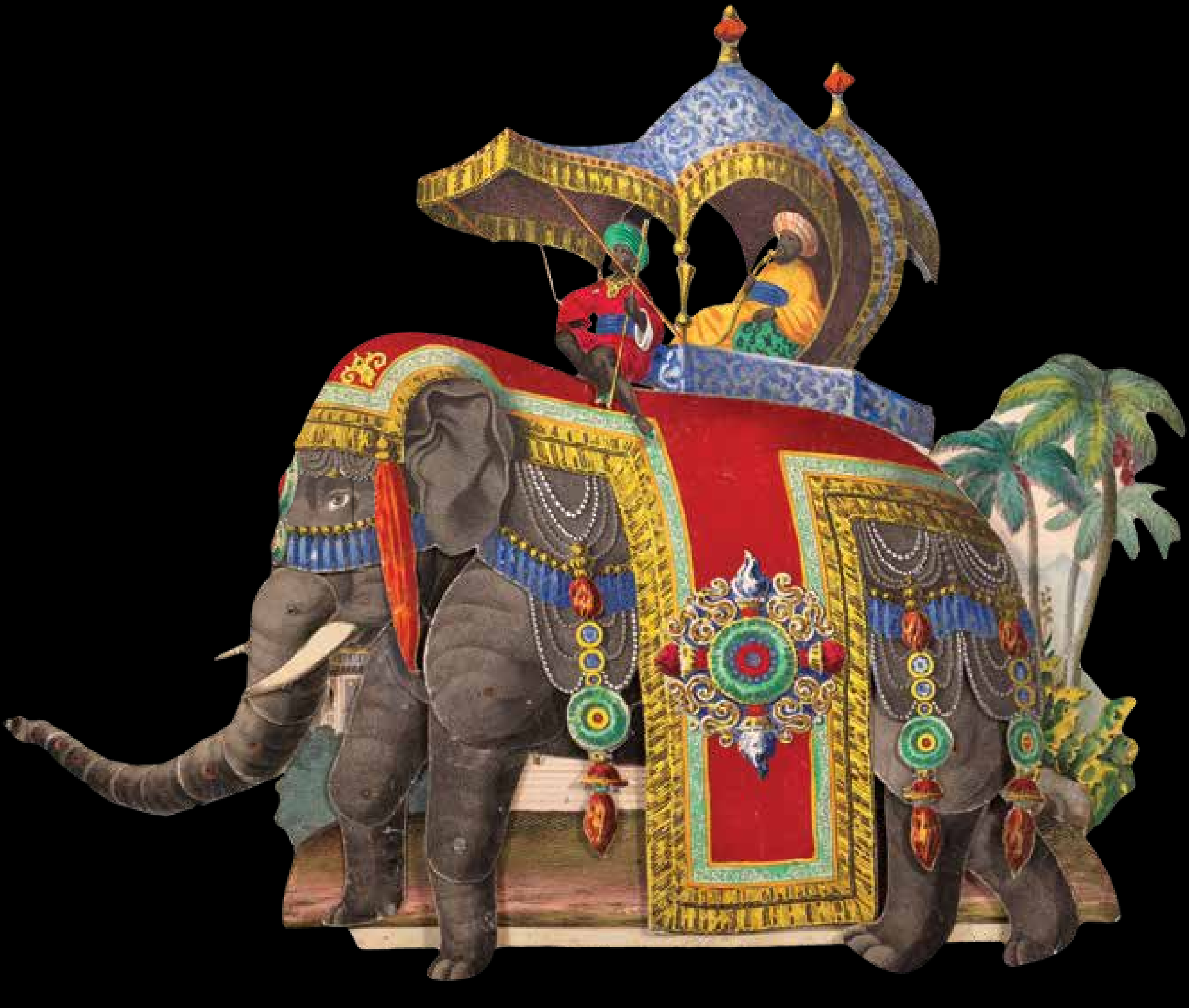

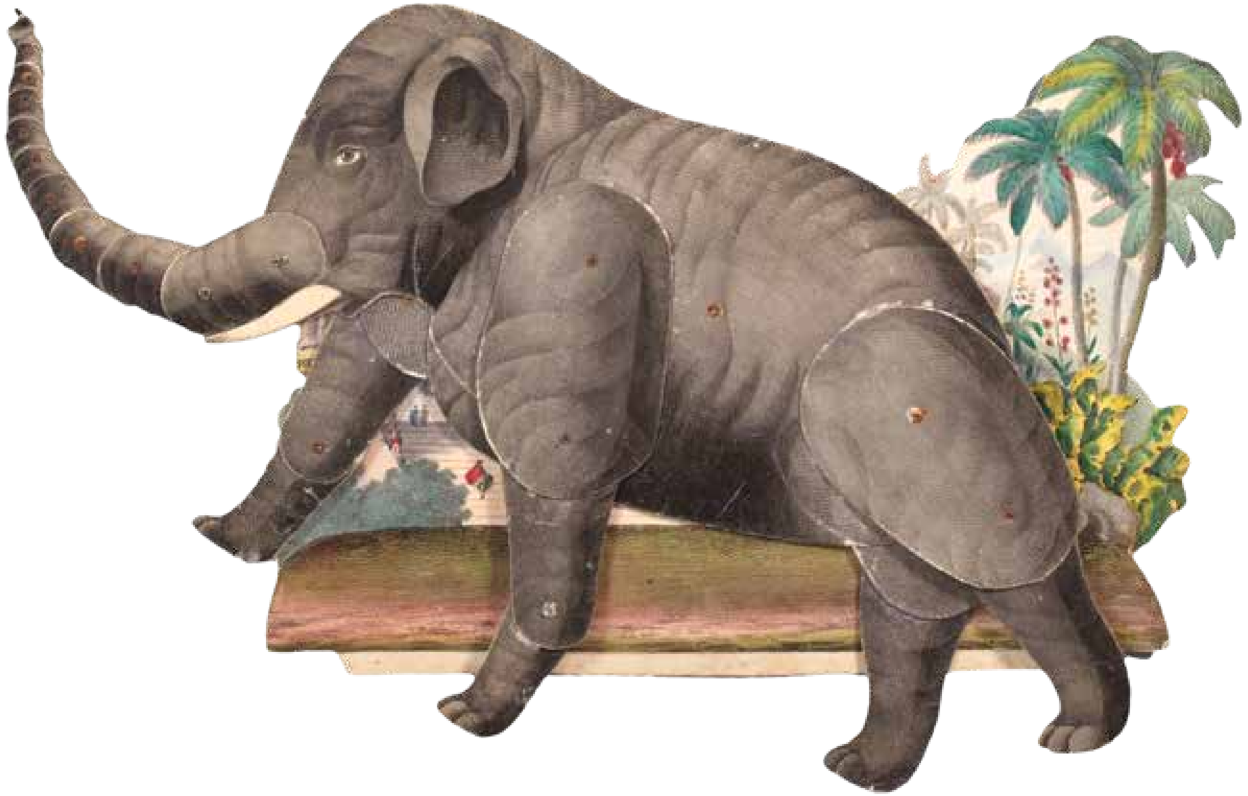

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A Moveable Feast:
The Temperley collection of paper engineered pop-ups, transformations, and other surprises

Volume II: Ephemera

DANIEL
CROUCH
RARE
BOOKS

OH! THAT I COULD FORGET THEE
THY SWEET SMILE HAUNTS ME STILL
THE LADDER OF COURTSHIP

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Introduction

Rosie and David Temperley believe that "communication, cooperation, and creativity" are the three key tenets for social cohesion, and life.

The Temperley Collection, their vast accumulation of books and ephemera, acquired over more than sixty years, is a blinding reflection of this bright ideal, illuminated via the ingenuity of a myriad of papery arts. The result is a cornucopia of marvels and delights that (literally) spring, bounce, twist, turn, fold, flap and flip – off, on and through the pages of thousands of books, cards, prints, and toys.

Over the course of the 500 years that the Temperley Collection spans, some of the most enlightened minds have used these methods to communicate the scientific and religious mysteries of our heavens and earth. Above all, the Temperley Collection practices what it preaches: it is a library that refuses to stay put on the shelves; it is an experience which demands immersion and participation.

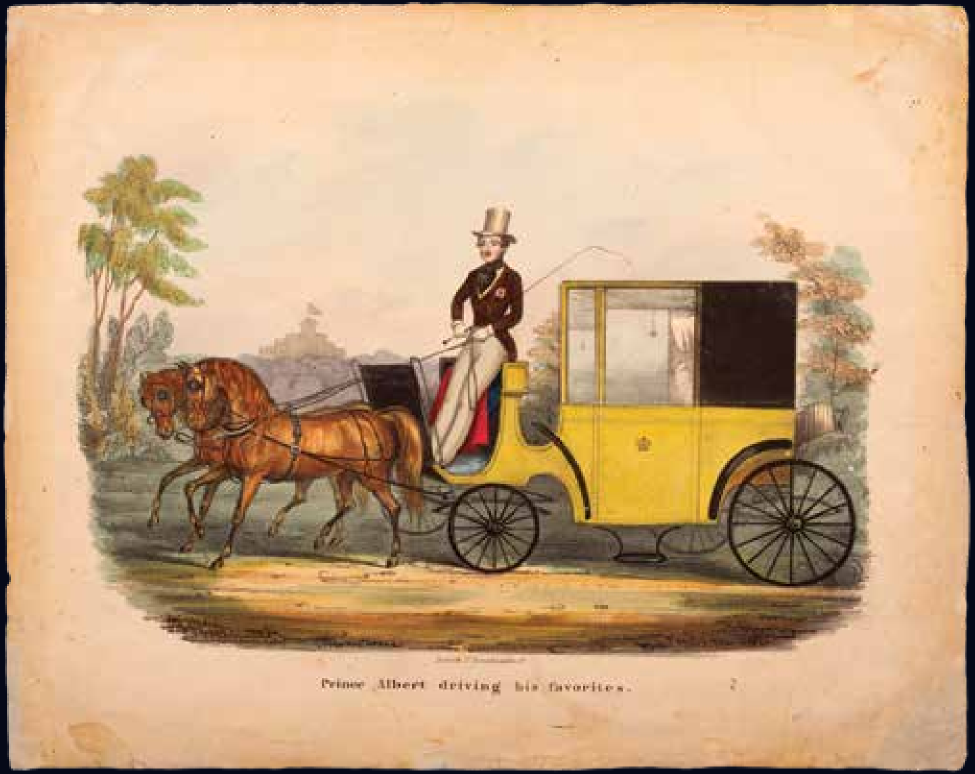
Ephemera

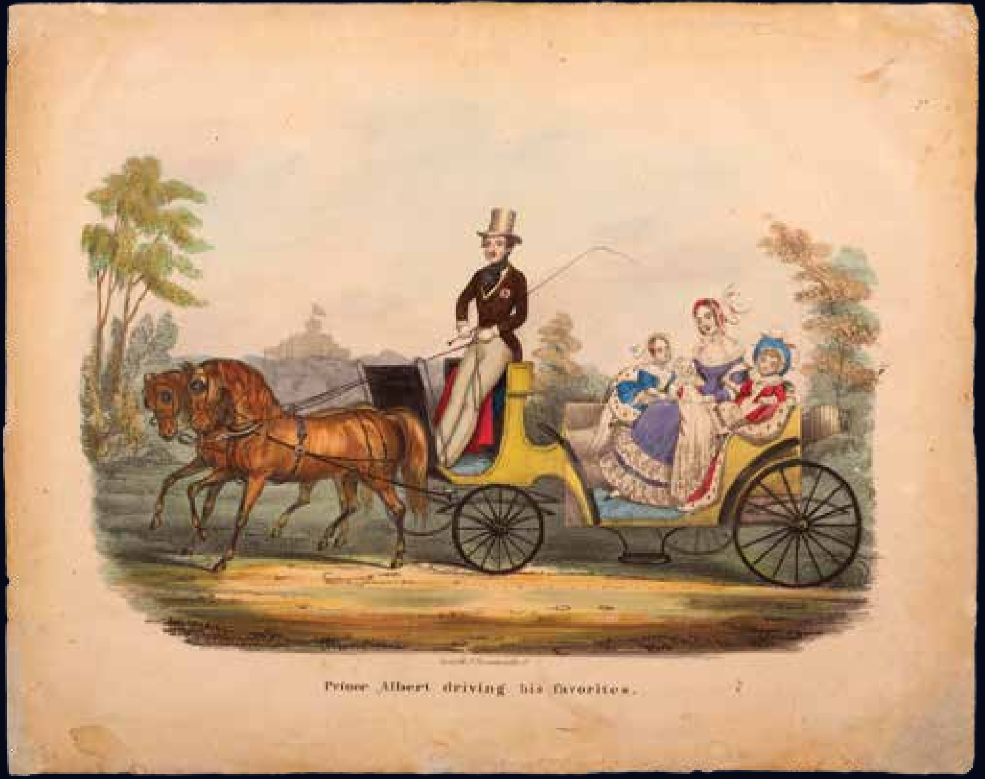
Represented in the thousands of pieces of ephemera contained within the Temperley Collection is the whole gamut of moveable and interactive wonders, originating from across the globe and dating back five hundred years.

Many of these items were designed for children. The earliest, a hornbook (item 101) which is amongst the earliest known examples of such a didactic tool, was made to endure the assaults of youthful enthusiasm, while those published during the age of mass production were manufactured cheaply and deemed disposable. Some items were designed purely for pleasure, including paper dolls, board games, and jigsaw puzzles, while others were intended for rigorous educational purposes, such as a set of geometrical models of the Platonic solids (item 107).

Most, however, bridge the gap between these two extremes, in the spirit of 'learning through play'. There is no greater example of this principle than the educational box made by Lady Charlotte Murray in the 1780s (item 103). Filled with games, puzzles, and diagrams that illustrate and reinforce lessons on botany, music, Latin, geography, history, and more, the box exemplifies the growing acknowledgement of the role that fun can, and should, play in learning.

In addition to children's materials, the Temperley Collection contains a wealth of ephemera aimed at an older market. Advances made in paper engineering during the eighteenth century gave rise to novelties and amusements enjoyed by all ages, such as Martin Engelbrecht's perspective theatres (item 120), which allowed the delights of the travelling peepshow to be compressed into a small slipcase. Prints, pictures and portraits with different interactive mechanisms, such as pull-tabs (item 173), turning flaps


Prince Albert driving his favorites.


Prince Albert driving his favorites.

(item 171), rotating volvelles (item 187), and other optical transformations (item 162), bring to life classic tales, the news and figures of the day, advertisements, and a huge range of various sentiments and messages.

Indeed, missives form a large body of the collection, with greetings cards (item 197), valentines (item 144), postcards (item 198), and mourning cards (item 148) betokening centuries of love and loss, humour and friendship. In particular, the period from 1815 to 1840 saw a surge in the exchanging of light-hearted greetings cards with moveable elements (items 126-143) by the burgeoning bourgeoisie of the Biedermeier movement in Austria and Germany, a trend which soon spread to neighbouring European countries.

Papercraft was also exceptionally popular as a pastime, especially for women, and grew to prominence as materials became more readily accessible during the eighteenth and nineteenth century. Paper was folded, cut, glued, adorned, affixed, layered, and pricked in a myriad of ways and with a plethora of results. Themes depicted on these handmade creations include domestic motifs such as nature and family, current events from royal visits to football finals, and subjects deemed appropriate for women to pursue, including botany and art.

Items of the sort that were so often carelessly thrown away have been safeguarded by the Temperley Collection, and have much to teach us about the past, and about human nature. Through this ephemera, we can observe how methods of communication have changed over the past half-millennium, how creativity has been channelled through different materials and methods, and how makers have cooperated to produce some items that amuse for a moment, and others that have been treasured for generations.

EARLY LEARNING

One of the earliest extant Horn-Books

101 [ANONYMOUS]

[An early Horn-Book Alphabet].

Publication
[England, c.1500 - 1633].

Description
An almost complete cast lead horn book, inscribed on the recto with the alphabet in Roman capitals, in five lines, cross-hatching beneath, no image on the verso, right-hand edge and lower corner worn away, lacking handle.

Dimensions
40 by 30mm (1.5 by 1.25 inches).

References
D'Ambrosio, 'Cabinet of Curiosities: The hornbook – teaching made handy', in 'The Book & Paper Gathering', 2023; Tuer, 'History of the Horn-Book', 1897.

Number of items
1

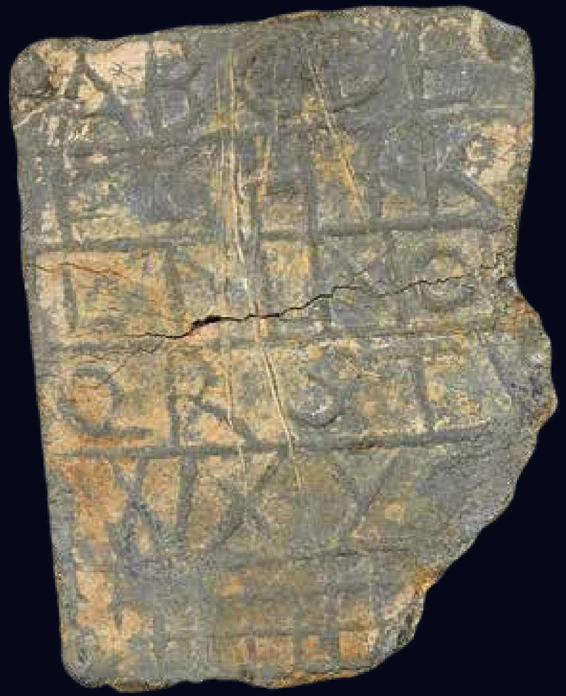
As early as the fourteenth century, when paper was exceptionally precious, the monks who then lead almost all forms of formal education, devised a new method to protect their learning tools from destruction: the horn-book. A wooden panel with the alphabet, a verse, or a prayer glued or engraved to its surface, and protected by a thin transparent layer of horn, the horn-book persisted throughout the following centuries in Britain and America.

Early examples have been found of metal hornbooks cast in silver, pewter, brass, and lead, of which there is an example in the Temperley Collection.

Cast from a mould, this lead, or lead-alloy, horn-book would originally have been paddle-shaped, with a small handle extending from the lower edge. The Roman capital alphabet appears on the recto over five lines: A B C D E / F G H I K / L M N O / Q R S T (partial) V [sic] / W X Y (lacking Z). The letter "J" is not included, suggesting that this horn-book "predates the publication of Charles Butler's 'English Grammar' (1633) which first distinguished between I and J. The letter U is also not included… The lead tablets are far smaller [than wooden hornbooks], and would probably have been either toys (Lewis 2012, 98-101) or cheaper versions of the full-size hornbooks" (Portable Antiquities Scheme Database online).

When it comes to dating hornbooks, the authoritative Tuer states that "it is the easiest thing in the world to be out by a century or more", and cites another expert, who declared in examining one example that "it is just one of those things which may be of almost any date from 1550 to 1800". The present fragment, however, seems to resemble in typography and format two examples discussed by Tuer, one of which he suggests is "probably the oldest horn-book in existence" (p.114).

Rare: very similar, to PASD ID#s YORYM-FA8FF1 (similar fragment), and LANCUM-5727FE (complete with handle), both dated to c.1500 - 1633.



Horn-books through the ages

102 [ANONYMOUS]

[Four Horn books].

Publication
[Britain, ?eighteenth century].

Description
Three wooden paddle-shaped horn-books (c.105 by 60mm), each with woodblock text printed in black, and or red, ink on paper, protected by a thin layer of horn; one backed with tan calf decorated in blind, one with engraved silver, and one with elaborate silver filigree; and one bone paddle-shaped horn-book, engraved with an upper-case Alphabet on the recto, land ower-case on the verso; all housed in wooden box with hinged lid.

Dimensions
105 by 60mm (4.25 by 2.25 inches).

References
Tuer, 'History of the Horn-Book', 1897.

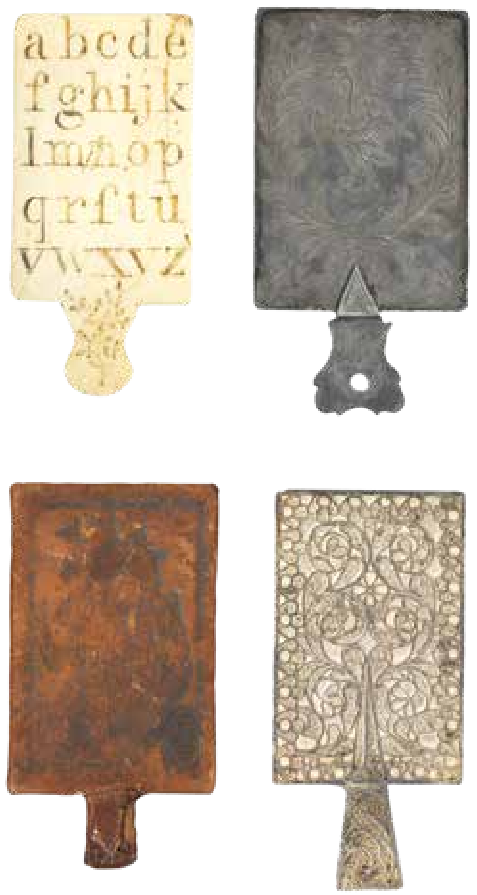
Number of items
4

Four fine examples of horn-books, all probably dating from the eighteenth century.

Three of these display the standard formula of the alphabet, syllabary, and Lord's Prayer printed on paper. Although the printed lesson sheets are clearly not from the same press, they are identical in their form and contents. On one, the Trinitarian formula and "amen" have been printed in red.

Tuer notes that, since "nearly all have been broken up for the sake of the metal... silver horn-books are exceedingly scarce". The handles of all three are engraved with decorative designs, as are the backs of the silver examples, and one has the hole typically used to attached the tool to a belt or girdle by a strap.

The fourth horn-book is of bone and resembles those discussed by Tuer, as "fairly plentiful during the latter half of the last and the early years of this [the nineteenth] century".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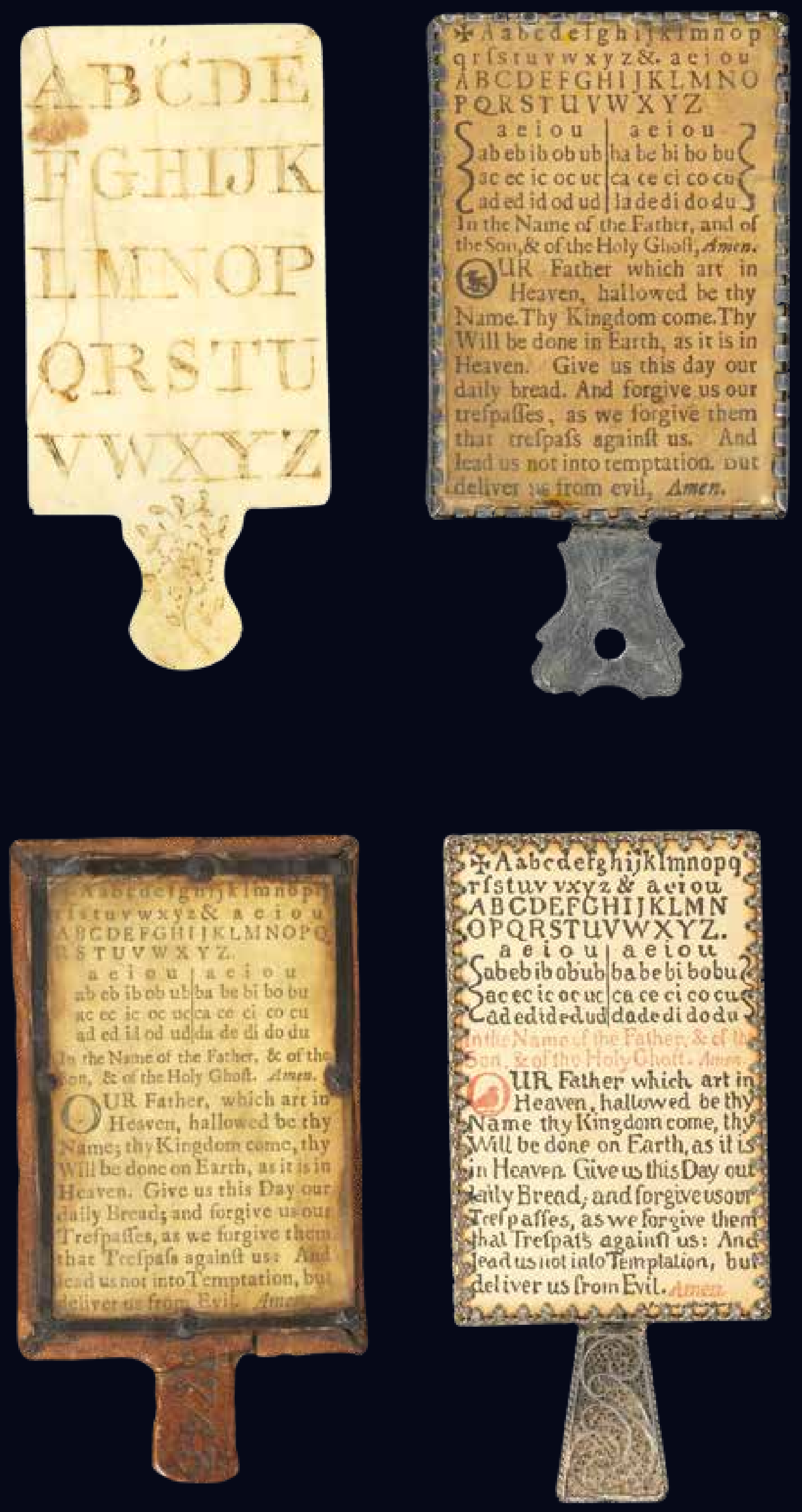
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Aabcdefghijklmnop
qrſtuvwxyz&. aeiou
ABCDEFGHIJKLMNO
PQRSTUVWXYZ
aeiou aeiou
In the Name of the Father, and of the Son, & of the Holy Ghoſt, Amen.
OUR Father which art in Heaven, hallowed be thy Name.

A magnificent, and exceptionally rare, pair of interactive ladies's botanical and educational cabinets

103 [MURRAY, Lady Charlotte]; and Henry CLAY

Lady Charlotte Murray's 'Flora Athollensis': a portable botanical cabinet; with accompanying educational cabinet.

Publication
[Scotland, Atholl House, and Dunkeld House, c.1780 - 1784].

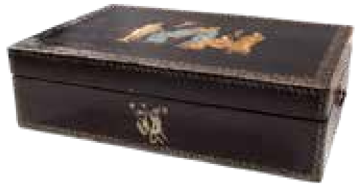
Description
Herbarium: 267 original botanical graphite and watercolour drawings on paper, laid down on heavier stock (each 80 by 120mm); preserved in a decorative hinged lacquered box (335 by 230 by 95 mm), with silver handles, by Henry Clay of Birmingham.

Educational Cabinet: Multiple sets of original pen and ink manuscript cards, tables, charts and puzzles, and one printed poster, on many subjects; preserved in a contemporary hinged mahogany box (320 by 255 by 35mm) with inlays.

[WITH]: [MURRAY, Charlotte, Lady]. The British Garden. A Descriptive Catalogue of Hardy Plants, Indigenous, or Cultivated in the Climate of Great-Britain. Third Edition. London, Printed for Thomas Wilson, 10, London House Yard, St. Paul's; and All Other Booksellers, 1808. Two volumes. Quarto (220 by 140mm). Original publisher's drab paper boards, rebacked, preserving original spine labels.

References
Noltie, 'A Scottish daughter of Flora: Lady Charlotte Murray and her herbarium portabile', Archives of Natural History 46(2), 2019.

Number of items
2

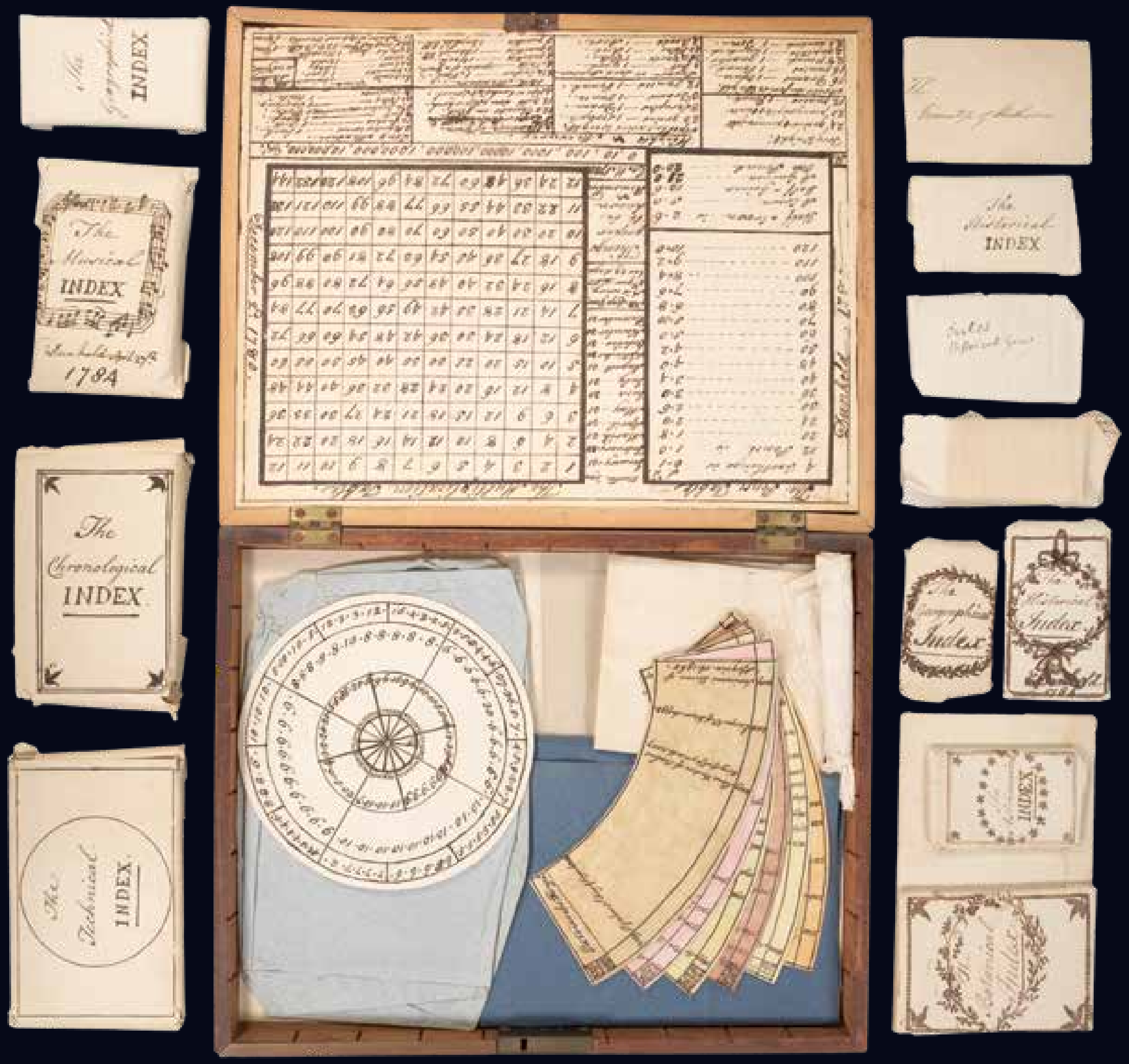


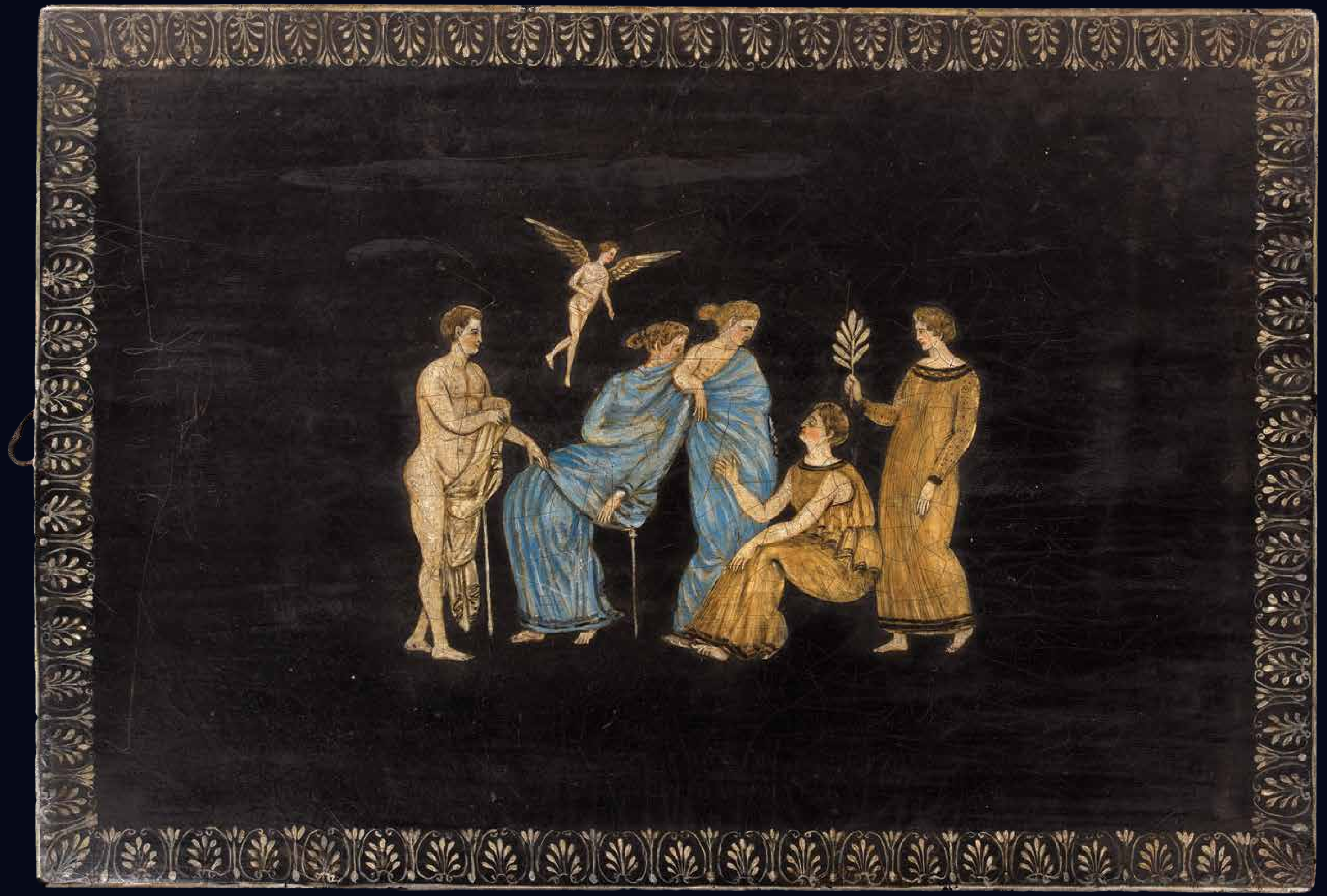
A pair of exceptionally fine, comprehensive and beautiful botanical and educational cabinets, created by Lady Charlotte Murray (1754-1808), eldest daughter of the third Duke of Atholl, at their Highland homes, Atholl House and Dunkeld House, during the long summers of the early 1780s. They are evidence, not only of Lady Charlotte Murray's botanical expertise, but also of her passion for learning, cultivation of the curious mind, and dedication to bringing to life subjects previously taught in a formulaic and rigid way.

The botanical cabinet is one of the most comprehensive amateur herbaria of Scottish flowers recorded, with nearly 300 specimens drawn from life, noting the month drawn: May to August 1781, May to September 1782, April to August 1783, and April to August 1784. The versos of the cards are meticulously labelled with their Linnaean Class number, order number, Latin names, English (and in one case a Scottish) name. Noltie has made a comprehensive study of the contents and context of this cabinet, suggesting that the specimens were all gathered from the Atholl family land, Perthshire countryside, augmented by trips to the seaside, visits to "neighbouring aristocrats, gentry and kinsmen (of the extensive Murray and Drummond connexion) was an essential activity in the maintenance of polite society. Such visits - for example to Lord and Lady Stormont at Scone or the Earl of Kinnoull at Dupplin, two families that formed part of the same circle both in London and Perthshire - could well explain the origin of the specimens for some of these drawings. With the greater spearwort (Ranunculus lingua) comes a family link: close to its northern limit this handsome buttercup still grows at Marlee Loch. After the death of her first husband, Lady Charlotte's paternal aunt Amelia had married a Farquharson of Invercauld whose lowland mansion was Marlee House near Blairgowrie" (Noltie).

As well as very many common plants, the 'Flora Athollensis' includes some scarce varieties, and in particular the Rubus arcticus, "one of the most enigmatic plants of the Scottish flora... known only from a scattering of data-deficient literature and herbarium records" (Noltie).

As Murray explains in her 'The British Garden', her motives for its creation are entirely democratic, and designed to promote education in the broadest sense, involving both the mind as well as the body: "The expensive apparatus of the Observatory, and the labours of Chemistry, confine the science of Astronomy, and the study of Minerals to a few; whilst the research into the animal kingdom is attended with many obstacles which prevent its general adoption, and preclude minute investigation; but the study of Botany, that science by means of which we discriminate and distinguish one plant from another, is open to almost every curious mind; the Garden and the Field offer a constant source of unwearying amusement, easily obtained, and conducing to health, by affording a continual and engaging motive for air and exercise" ('Introductory Remarks').



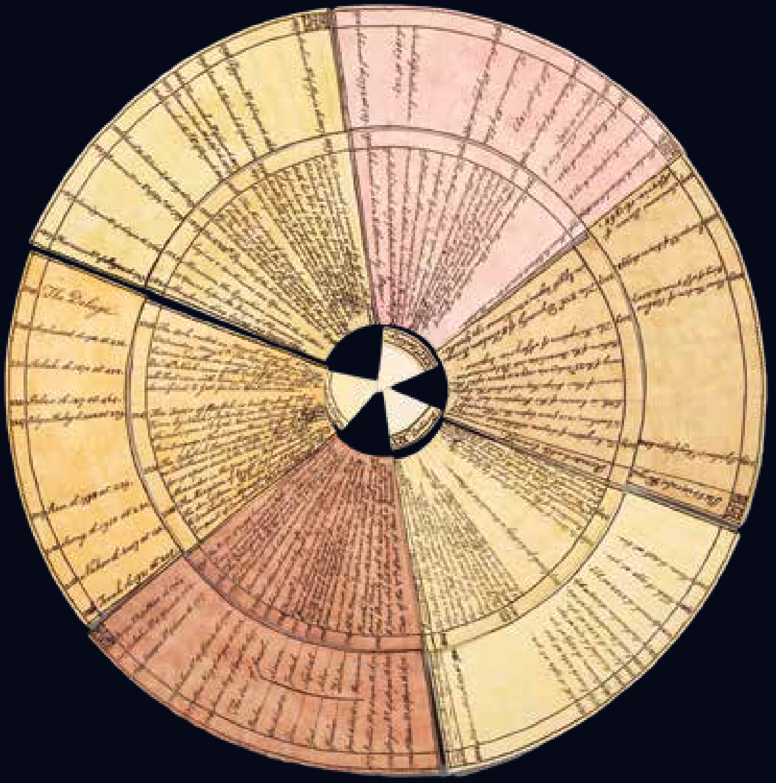


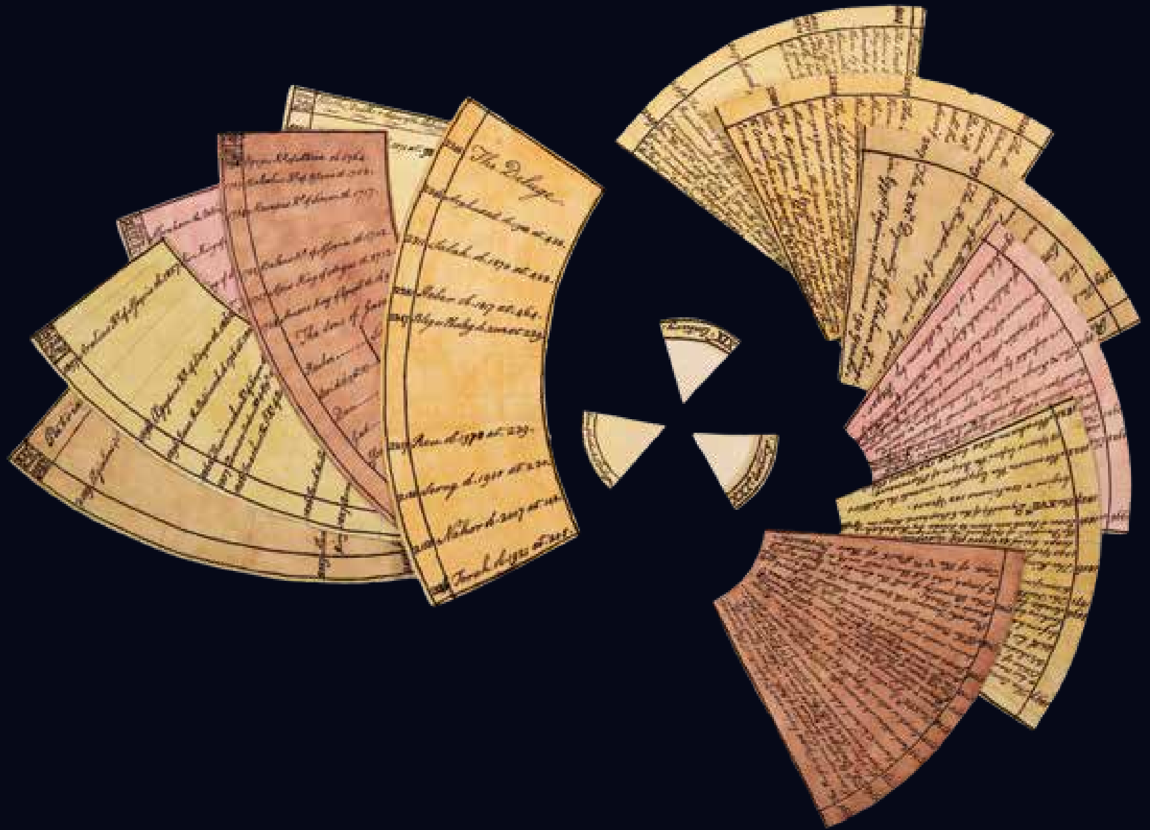
In identifying her specimens Murray has followed William Withering's 1766 compendium, 'A Botanical Arrangement of All the Vegetables Naturally Growing in Great Britain', of which she owned a first edition. A few cards have later alterations and corrections made in red ink, perhaps by her niece, Lady Amelia Drummond. The initials "P", "S", "B" or "A", sometimes found in the lower right-hand corner of the card reflect Withering's designations of "S" for shrub or tree, "A" for annual, "B" for biennial and "P" for perennial. Some scholars have speculated that Murray's use of the Linnaean Order number, rather than the name, is related to a proposed eighteenth-century reluctance to teach girls a classification system based on sex, even of plant parts! She also use Withering's schemata for the design on the custom tray inside the beautifully designed cabinet lacquered cabinet by John Clay.

The educational cabinet further demonstrates Murray's practical approach to education and life-long learning. Towards the end of the eighteenth century, children's education was gradually moving away from the rigourous classical model, beginning to incorporate more interactive and engaging activities and tools, such as jigsaws, drawing, and cards. Her participation in this movement is further evidenced by the wealth of educational material housed in the box.

This cabinet includes sets of cards, tables, charts and puzzles on subjects including music, Latin, history, geography, mathematics, and science, all handmade by Murray during the 1780s. Among the most intricate is a circular chronology of the world, cut into fifteen coloured sections which had to be assembled by the student in the correct order. Various subject indices contain hand-written cards showing, for example, the conjugation of Latin verbs, or musical staves. Pasted to the inside of the box's lid are a selection of "things proper to be known and remembered", including conversion charts for weights, measures and currency, and the multiplication table. This sheet is dated to December 2nd, 1780, and 'The Musical Index' within to April 27th, 1784. Given the vast number of nieces, nephews and younger siblings Murray had, being the eldest of nine, it is possible that she created these games and activities with their development in mind. In fact, given the background knowledge required to play the botanical game, it may even be the case the Lady Charlotte herself used the set to personally instruct the younger members of the family.

The pair of cabinets were bequeathed, with Murray's manuscript of 'The British Garden', to her niece Lady Amelia, who married James Drummond of Stathallan. As well as being passed down through generations, the cabinets appear to have been well-used, and even augmented. A mid-nineteenth century astronomical print published by James Reynold has been added to the educational box. Backed on tissue paper and with holes in the card, the student could hold the print up to the light and see the stars shining through. To the verso is the inscription "To Amelia Ann





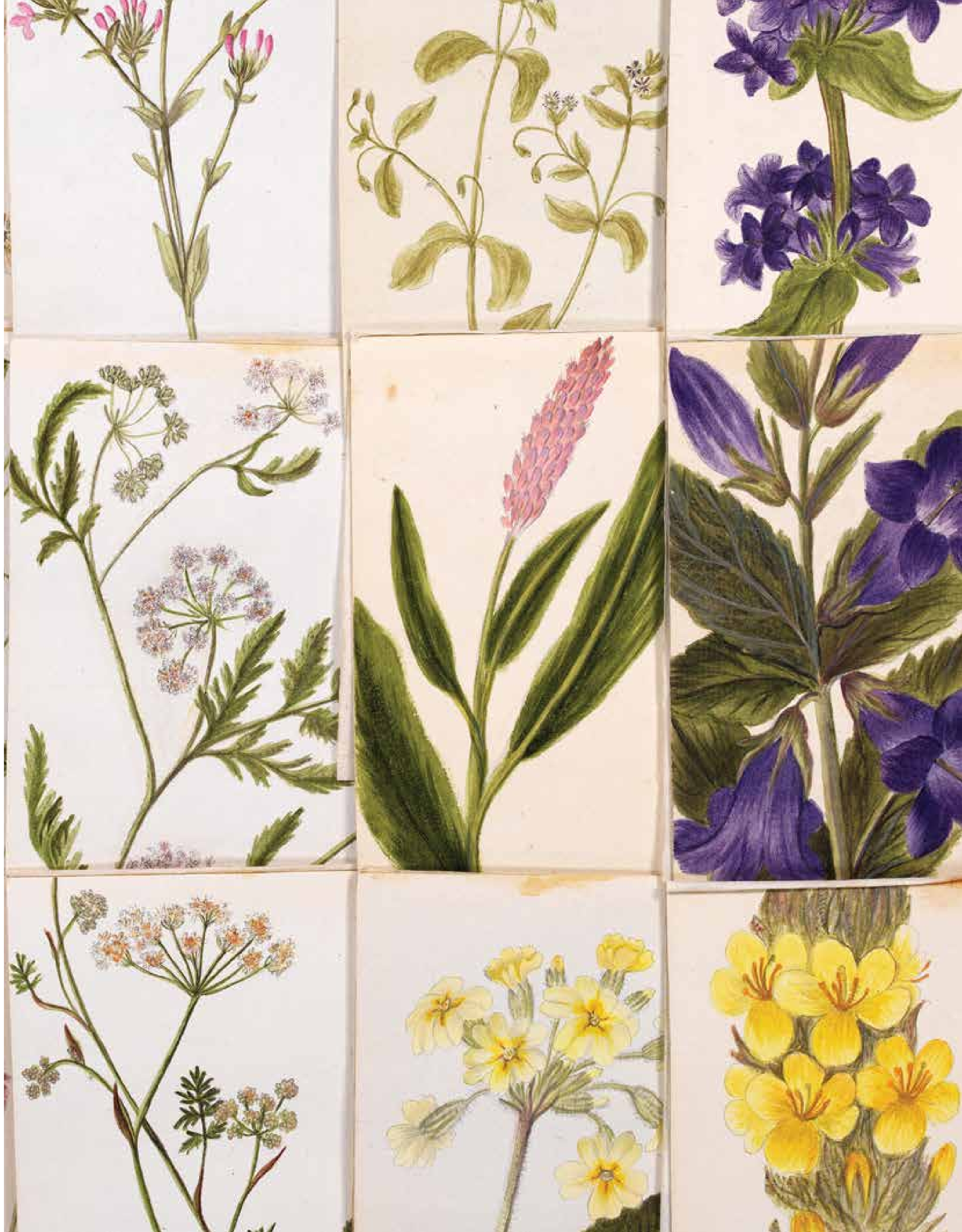
Marg[are]t Graeme from her affect[ionate] aunt Grace, Murray Field, J. 14 1853". Amelia Ann was the granddaughter of Lady Amelia Drummond through her mother's side, and Grace Graeme her paternal aunt.

Lady Charlotte Murray (1754-1808)
Born into Scottish nobility, Murray developed a love for botany at an early age, no doubt inspired by the wild natural landscape of the Highlands. The earliest painting of Murray shows her at the age of 12 with a garland of flowers, a prescient symbol of her later passion. Murray's childhood was spent between the family home in Mayfair and Atholl House in Perthshire. The latter had extensive gardens, which were visited by notable botanists John Lightfoot and Thomas Pennant when Lady Charlotte was 18, as well as the spectacular landscape that surrounded the estate.

But even in London, Murray's love of plants was encouraged by the contemporary interest in botany, which was seen as one of the few subjects suitable for women to study. In 1785, Lord Bute had dedicated his nine-volume 'Botanical Tables', illustrated with 600 drawings of plants, to Queen Charlotte, whose daughters were instructed in botanical art by some of the leading drawing-masters of the day. Lady Charlotte may have had a tutor, but much of her work indicates an auto-didactic approach and innate curiosity.

Following her father's death in 1774, and her mother's subsequent refusal to return to Perthshire for any extended period, Lady Charlotte lived peripatetically in a series of rented houses in Surrey and Lancashire, and on extended visits to other members of the British nobility, giving her the opportunity to observe new natural landscapes and cultivated plants. She is also known to have corresponded with fellow Scottish botanist James Brodie, to whom she sent a dried specimen of her own discovery. An 85-sheet herbarium of Swiss plants from the 1790s, now held in the National Library of Scotland, suggests that Murray may even have voyaged abroad in pursuit of new plants to observe and draw.

These years spent studying nature culminated in her compendious work 'The British Garden', a two-volume catalogue of Britain's native plants and flowers first published in 1799, in which are listed numerous details, such as Linnaean name, common name, physical description, season, and cultivation history. The 'Introductory Remarks' state that the work was "undertaken at the request of a Friend, who wished to see those plants in the Hortus Kewensis as adapted to the British climate, in an English dress". The compendium ran to several editions, of which the example in the Temperley Collection is the third.



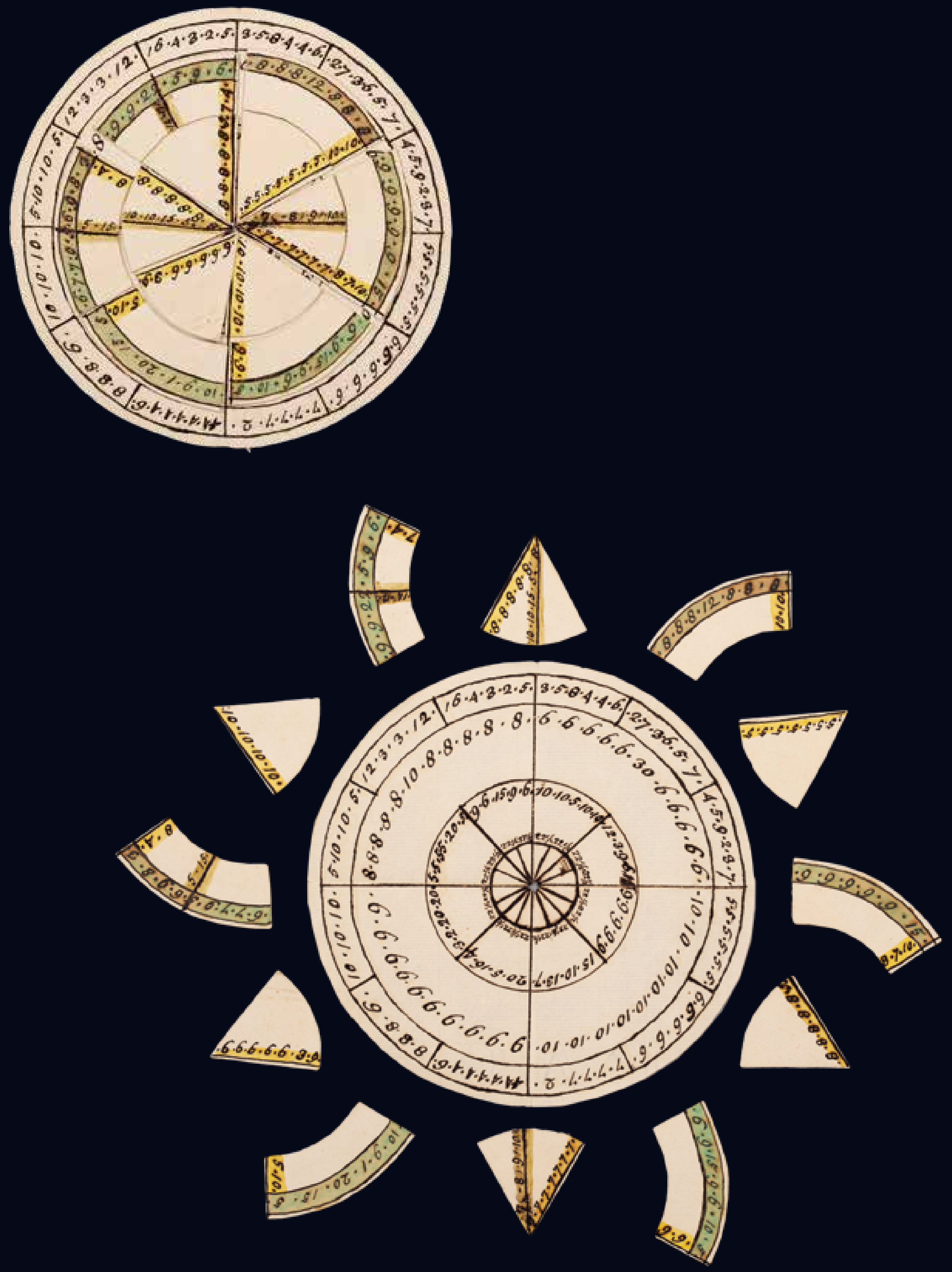
Henry Clay (1737-1812)

Clay, master "Japanner" of Birmingham, created the elaborate box that contains the 'Flora Athollensis'. The lid is finely painted with a neo-classical style with Grecian figures, copied from an engraving in Hamilton and Hancarville's 'Collection of Etruscan, Greek, and Roman Antiquities' (1766-1767).

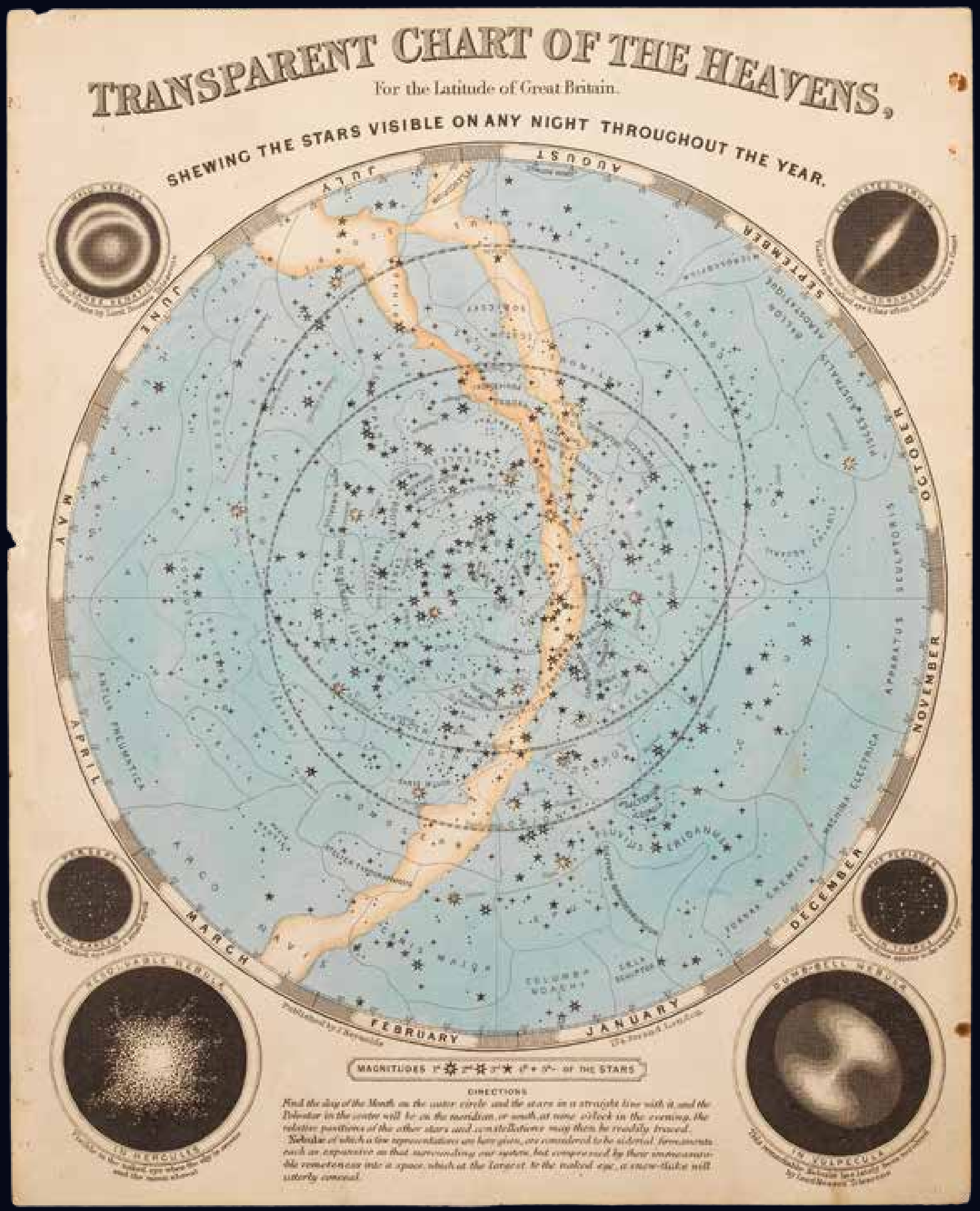
From 1740, Clay was apprenticed to celebrated Birmingham publisher, and inventor of his eponymous type, John Baskerville of Birmingham. In 1749 he, not surprisingly, established himself as a printer, "but the wealth and fame that he subsequently achieved was based upon a patent taken out on 20 November 1772 for a "new Improved Paper-ware"'. This involved pasting sheets of paper together and then oiling, varnishing and stove-hardening them. This process produced panels suitable for coaches, carriages, sedan chairs and furniture. It was claimed that the material could be "sawn, planed, dove-tailed or mitred in the same manner as if made in wood" (British and Irish Furniture Makers online). Using this technique, Clay produced luxury household items, such as tea-trays, caddies, dressing table boxes, decorated with Etruscan scenes and Chinoiserie. In 1790 he was appointed High Sheriff of Warwickshire.

Rarity

Lady Charlotte's Botanical Cabinet is particularly noteworthy for it compactness, and portability, making it uniquely suited for interactive educational settings as she moved about within her wider family. There are, however, "botanical and artistic precedents, and from a similar social context... In terms of grand housing for such collections, perhaps the most extreme example is that of Mary Eleanor Bowes (1749-1800), married (briefly and unhappily) to the Earl of Strathmore... In 1782 she had a spectacular wooden cabinet made to house specimens. Now at the Bowes Museum in Barnard Castle, this is also decorated in the Neo-Classical style, but in the form of seven low-relief medallions of ancient and more modern poets/philosophers. With a vogue for botanical illustration in the later eighteenth century other botanophiles preferred to make two-dimensional representations of plants that could be mounted in albums - for example, the outstanding paper mosaics of Mary Delany (1700-1788), which she referred to as her 'Flora Delanica' or 'hortus seccus' (Laird & Weisberg-Roberts 2009). In Warwickshire, from 1784, Lady Louisa Thynne (1760-1832), a grand-daughter of the Duchess of Portland, married to the Earl of Aylesford, over the next 32 years made watercolours of 2880 British plants, including many sent to her from the Scottish mountains by George Don of Forfar. The Aylesford drawings were also mounted on card, but of a much larger size (c.370 by 510mm), surrounded by watercolour wash-borders, and bound into 27 folio volumes for the lower shelves of a grand library at Packington" (Noltie).



Provenance
1. Lady Amelia Drummond, gift of her aunt Lady Charlotte Murray (1754-1808);
2. Amelia Anne Margaret Drummond-Graeme, gift of her grandmother Lady Amelia Drummond;
3. The Oswald family of Dunnikier, Kirkcaldy, their nineteenth century armorial bookplate on the front cover of 'The British Garden';
4. By descent to Viscount Strathallan, 17th Earl of Perth, Stobhall, his sale Bonhams, Edinburgh, 2012, lot 297.


TRANSPARENT CHART OF THE HEAVENS,
For the Latitude of Great Britain.
SHEWING THE STARS VISIBLE ON ANY NIGHT THROUGHOUT THE YEAR.
JULY
AUGUST
SEPTEMBER
OCTOBER
NOVEMBER
DECEMBER
JANUARY
FEBRUARY
MARCH
APRIL
MAY
JUNE
MAGNITUDES 1st 2nd 3rd 4th 5th OF THE STARS
DIRECTIONS
IN HERCULES
IN VULPECULA
DUMB-BELL NEBULA

104 [VARIOUS MAKERS]

[Seven sets of Educational Playing Cards].

Publication
[Britain, France, Germany, and the Netherlands, c.1780s-1880s].

Description
Seven sets of cards (various sizes), variously printed, or pen and ink, each containing between ten and 26 cards, some colour printed, others with contemporary hand-colour; preserved in contemporary paper over paste-board boxes, slipcases, and in one case bound in nineteenth century maroon morocco, gilt, "emblem" deck with significant wear to cards.

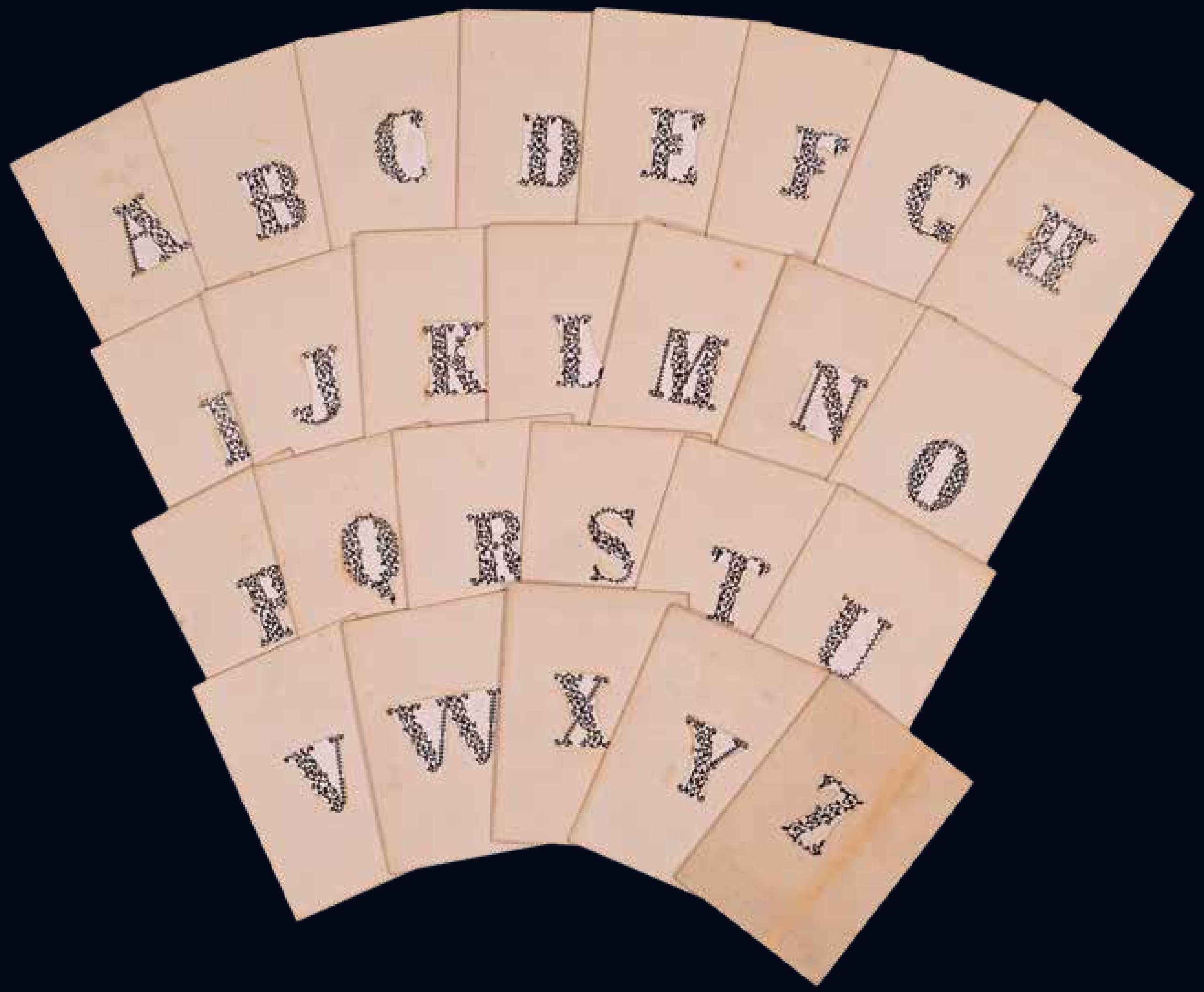
Number of items
7

Educational card games became a very popular way of encouraging young people to learn through play during the eighteenth and nineteenth centuries. The Temperley Collection includes seven decks of cards from this period, all produced with the pedagogical purpose of helping children to learn the alphabet. The simplest cards are found in a handmade deck from the mid-nineteenth century, in which each card shows only a capital letter, cut and pasted from an engraved print. They are housed in the original paste-board case, decorated with the monogram of the maker, or the owner.

In addition to the alphabet, the other decks also include information and illustrations that might help users get to grips with the sounds and spellings associated with each letter. A bound deck of 24 German alphabet cards provides an image for each letter, such as a donkey ('Esel') for "E", an ox ('Ochse') for "O" and pigeons ('Tauben') for "T". A complete deck of 25 engraved Dutch cards from the 1820s also has an animal for each letter of the alphabet, and provides some information about the creature shown. The third card warns: "Do not heed anyone who calls to you; The cry of the crocodile is deceiving".

The 'A.B.C. des jeunes enfans, recueil alphabetique de jolies fleurs' was published around 1820 by Mallez of Paris, although the current set lacks the "N" card. Each letter is given in various scripts, and associated with a flower beginning with the same letter, which is also illustrated. The deck contains two numerical cards, and three "récompense" cards illustrated with more flowers, to be used as part of an educational game. Another French deck presents a full set of 25 chromolithographed cards, showing caricatures captioned with a phrase or saying, the first letter of which represents each letter of the alphabet. The second card, for instance, is captioned "Baignade imprévue" and shows a boy tipping a pail of water over his friend, while the penultimate reads "Yacht nouveau modele", and shows the boy presenting his friend with a toy soldier floating around a bowl of water in a wooden clog. The chromolithographed cards were probably made in the 1880s; at this time the letter W had recently been adopted into the French alphabet, but does not appear in the deck.

An incomplete deck of alphabet cards takes its content from John Wynne's 'Choice Emblems', a book published in 1772 "to convey the golden Lessons of Instruction under a new and more delightful Dress". Each letter is illustrated by an abstract noun, some virtues, like "Kind-ness" and "Re-straint", others vices, such as "Mad-ness" and "In-dis-cre-ti-on". These are then described by two rhyming couplets below, and illustrated with the "emblems" from Wynne's book. Another set of cards from the late-eighteenth century depict ten animals, accompanied by an illustration and descriptive verse. For example, "The Tigers breast no pity knows, To Man & Brutes the worst of foes; The Forests King he oft repels, Inferior Brutes shrink at his Yells". While they do not appear to form an alphabet deck, since both "Cat" and "Cougar", "Sheep" and "Stag", are included, the cards seem intended to teach a young audience about different animals.



Surprise surprise

105 **PARIS, Abbé; and others.**

The Elements of Astronomy and Geography.

Publication
London, John Wallis, 16 Ludgate Street, July 15th, 1795.

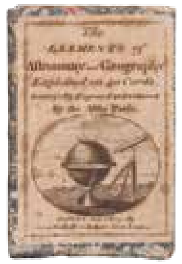
Description
40 engraved cards (100 by 65 by 25mm) with contemporary hand-colour, one with a volvelle attached by string, all with printed text to verso; housed in original publisher's slipcase (100 by 65 by 25mm), with printed paper label to front cover.

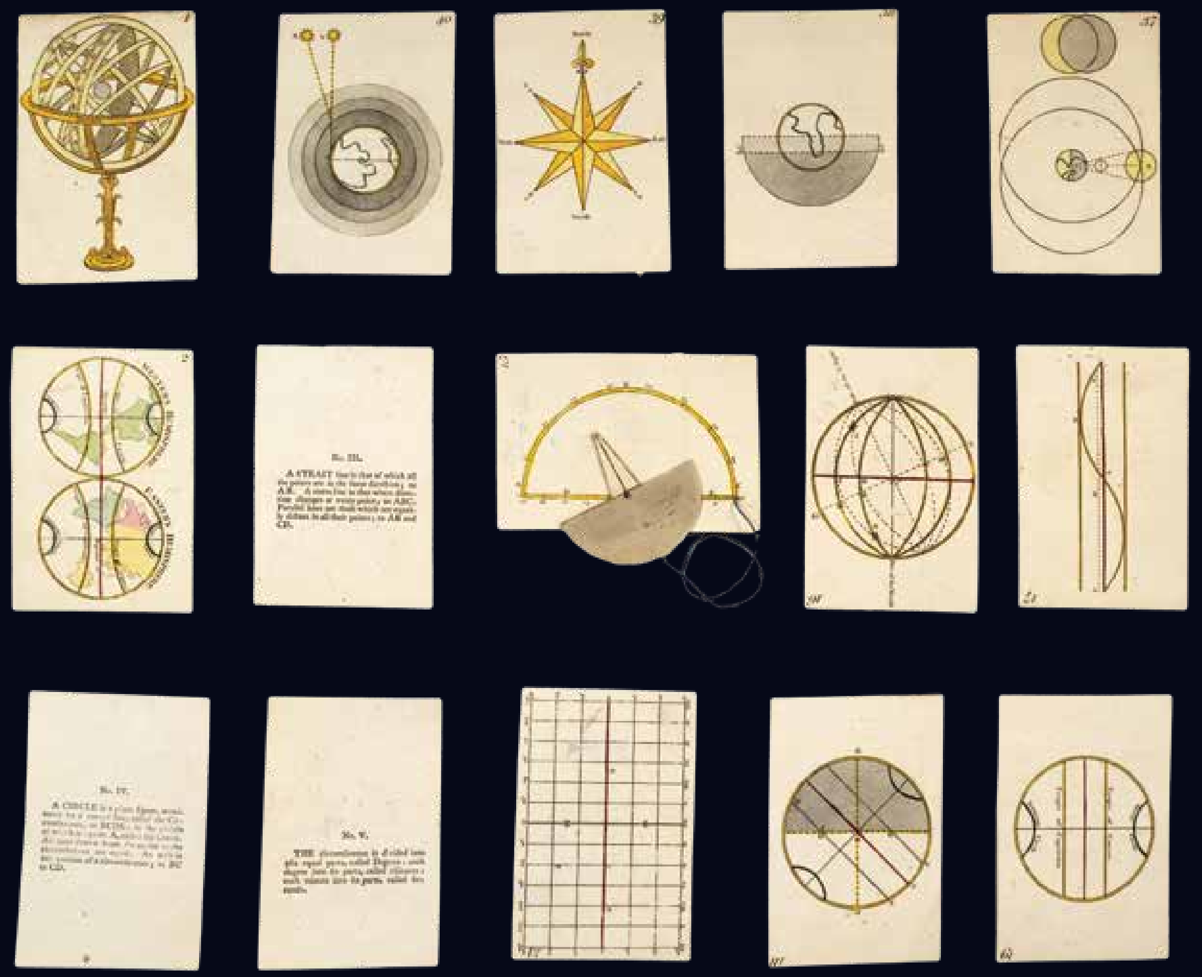
Number of items
2

'The Elements of Astronomy and Geography Explained on 40 Cards, beautifully Engraved and Coloured by the Abbé Paris' is an educational game for between two and ten players. As explained in the accompanying rules sheet, the player aims to keep as many cards as possible, but "before he is entitled to keep Possession of them, he must explain the Figures on each Card without looking at the Back". Said "figures" are a range of different scientific instruments and diagrams, one of which has a moveable volvelle attached by string, which allows the plate to be rotated for the measurement of angles. To the verso of each card is a brief description of the object, fact, or phenomenon shown on the front.

[WITH]:

- [ANONYMOUS]. 'Portes Fermées ou Les Doubles surprises'. [Paris, c.1790]. Six livraisons, each a single sheet folded to make four pages, and accompanied by a lithographed illustration card, with hinged overslips, and contemporary hand-colour; housed in original pink paper over paste-board slipcase (80 by 60 by 7mm) with green wood-engraved paper label on the front cover. Consisting of six folding sheets, each bearing a short story and accompanied by an illustrated card with a door or window that can be opened. 'La Française', for example, tells of a young niece's tryst with a suitor of whom her aunt disapproves. The card shows the older lady seeing the younger off to a dinner party with a relative; the door of the carriage can be opened to show the niece within, and her suitor, secretly hidden inside the carriage. The same format appears on each of the illustrated cards, which accounts for the deck being described as full of 'Double Surprises'.





‘The Uncle’s Present’

106 [VARIOUS MAKERS]

[Six Battledores].

Publication
[Britain and America, c.1810-1880].

Description
Six printed sheets (four 130 by 85mm, two 160 by 95mm), each folded three times, with the corners cut on first fold.

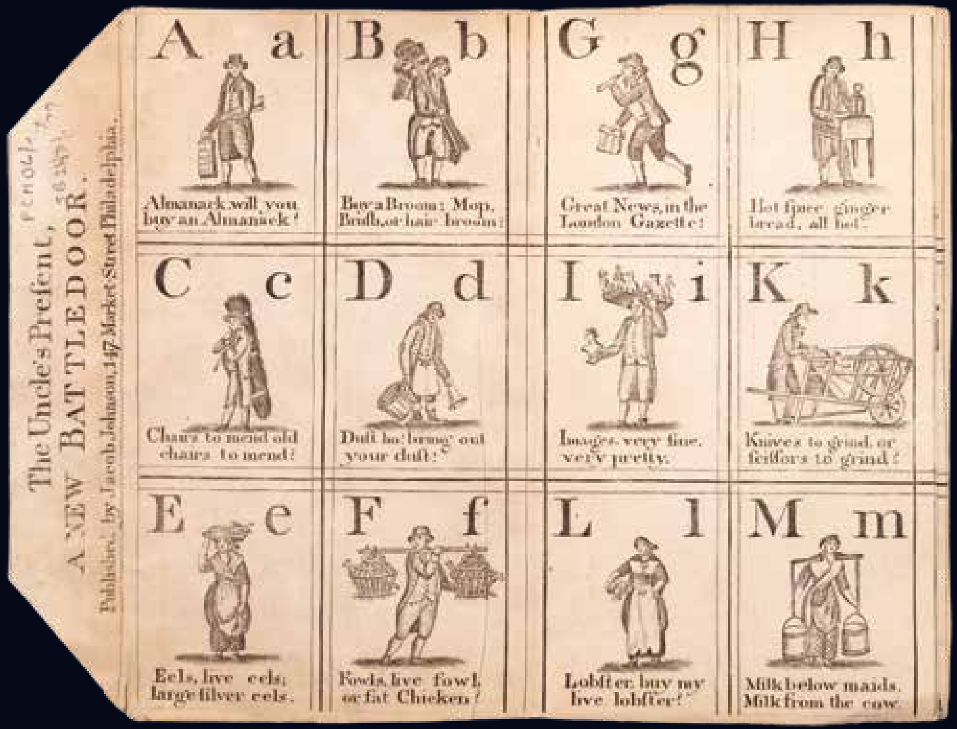
Number of items
6

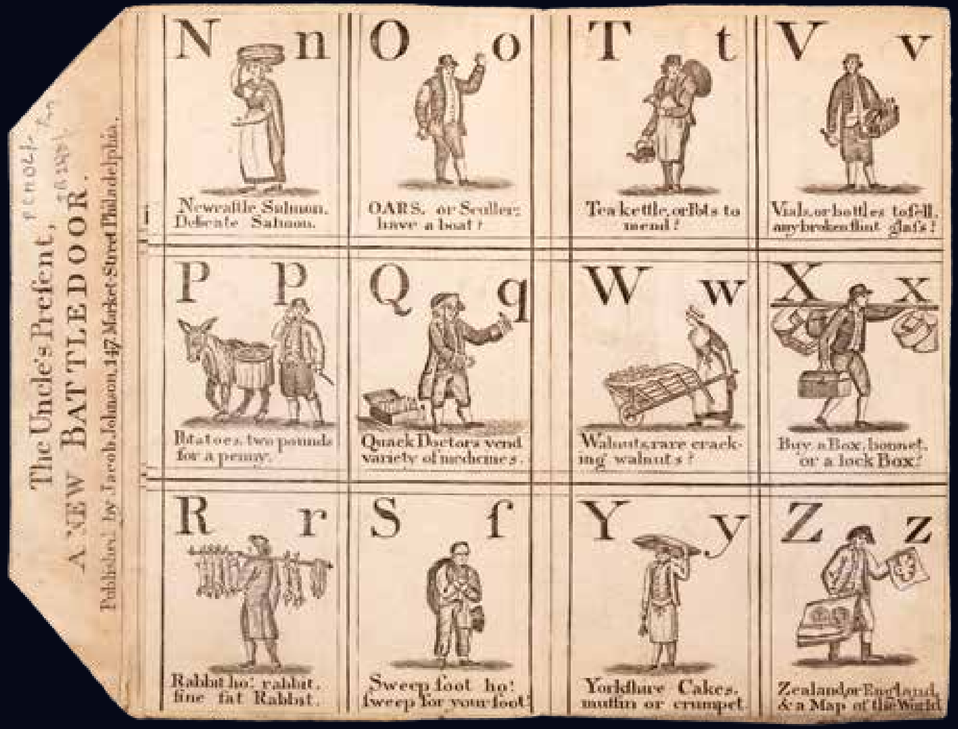
The growing availability and increasingly affordability of paper meant that in the eighteenth and nineteenth centuries, educational material for children began to be printed and circulated much more widely than ever before. This gave rise to the battledore, so-called because the first examples, modelled after hornbooks (see items 101 and 102), resembled the flat wooden paddles used to play the early game of badminton known by that name. Later battledores, of which there are six examples in the Temperley Collection, came to be more simply constructed, generally printed on thick paper or card and folded three times.

Like hornbooks, most battledores were rather basic primers, containing the letters of the alphabet and a syllabary. ‘Martin’s Nursery Battledoor’ contains an upper-case alphabet, as well as advertisements for the many other children’s books and products offered by Martin. Primers such as ‘The New Royal Battledore’ (two examples present) published in Kettering by Joseph Toller around 1880 also include “lessons” on more complicated syllables and short words. ‘My New Battledore’, also by Toller, has the addition of two vignettes, one showing a rustic farmhouse and the other a group of tourists visiting catacombs.

Published by W. Davison of Alnwick, the ‘English Battledore’ of 1830 features a reading exercise comprised of a simple paragraph about a faithful pet dog named Tray. ‘The Uncle’s Present, a New Battledoor’, published by Jacob Johnson in Philadelphia around 1810, includes an alphabet with each letter illustrated by a vendor offering wares beginning with the same one, a broom-seller, a milkmaid, and a tea-pot repairman among them!

MY NEW BATTLEDORE
THE NEW ROYAL BATTLEDORE
THE NEW ROYAL BATTLEDORE


The Uncle's Preſent,
A NEW BATTLEDOOR.
Publiſhed by Jacob Johnson, 147 Market Street Philadelphia.
A a
Almanack will you buy an Almanack?
B b
Buy a Broom: Mop, Bruſh, or hair broom?
G g
Great News, in the London Gazette!
H h
Hot ſpice ginger bread, all hot!
C c
Chairs to mend old chairs to mend?
D d
Duſt ho: bring out your duſt!
I i
Images very fine, very pretty.
K k
Knives to grind, or ſciſſors to grind?
E e
Eels, live eels, large ſilver eels.
F f
Fowls, live fowl, or fat Chicken?
L l
Lobſter, buy my live lobſter!
M m
Milk below maids, Milk from the cow.


The Uncle's Preſent,
A NEW BATTLEDOOR.
Publiſhed by Jacob Johnson, 147 Market Street Philadelphia.
N n
Newcaſtle Salmon, Delicate Salmon.
O o
OARS, or Sculler; have a boat?
T t
Tea kettle, or Pots to mend?
V v
Vials, or bottles to ſell, any broken flint glaſs?
P p
Potatoes, two pounds for a penny.
Q q
Quack Doctors vend variety of medicines.
W w
Walnuts, rare cracking walnuts?
X x
Buy a Box, bonnet, or a lock Box?
R r
Rabbit ho: rabbit, fine fat Rabbit.
S ſ
Sweep foot ho! ſweep for your foot!
Y y
Yorkſhire Cakes, muffin or crumpet.
Z z
Zealand, or England, & a Map of the World

Better shape up

107 [ANONYMOUS]

[Educational Geometry box].

Publication
[Britain, c.1830s].

Description
12 three-dimensional shapes (avg 450 by 550mm) made of folded coloured paste-board, each with manuscript inscriptions to one or more sides, most with very accomplished original pen and black ink illustrations, some held together with silk thread or ribbon, the pyramids laid down on cream silk with drawstring to tops, accompanied by three two-dimensional shapes cut out of coloured paste-board, with manuscript inscriptions, and one circular fabric needlebook with seven needles; all housed in a contemporary wooden box (100 by 210 by 160mm) with custom wooden tray in 11 sections and pink ribbon handles, hinged lid with original mounted pencil drawing on the inside (90 by 125 mm), sprung metal closure stretched and detached from clasp.

Number of items
1

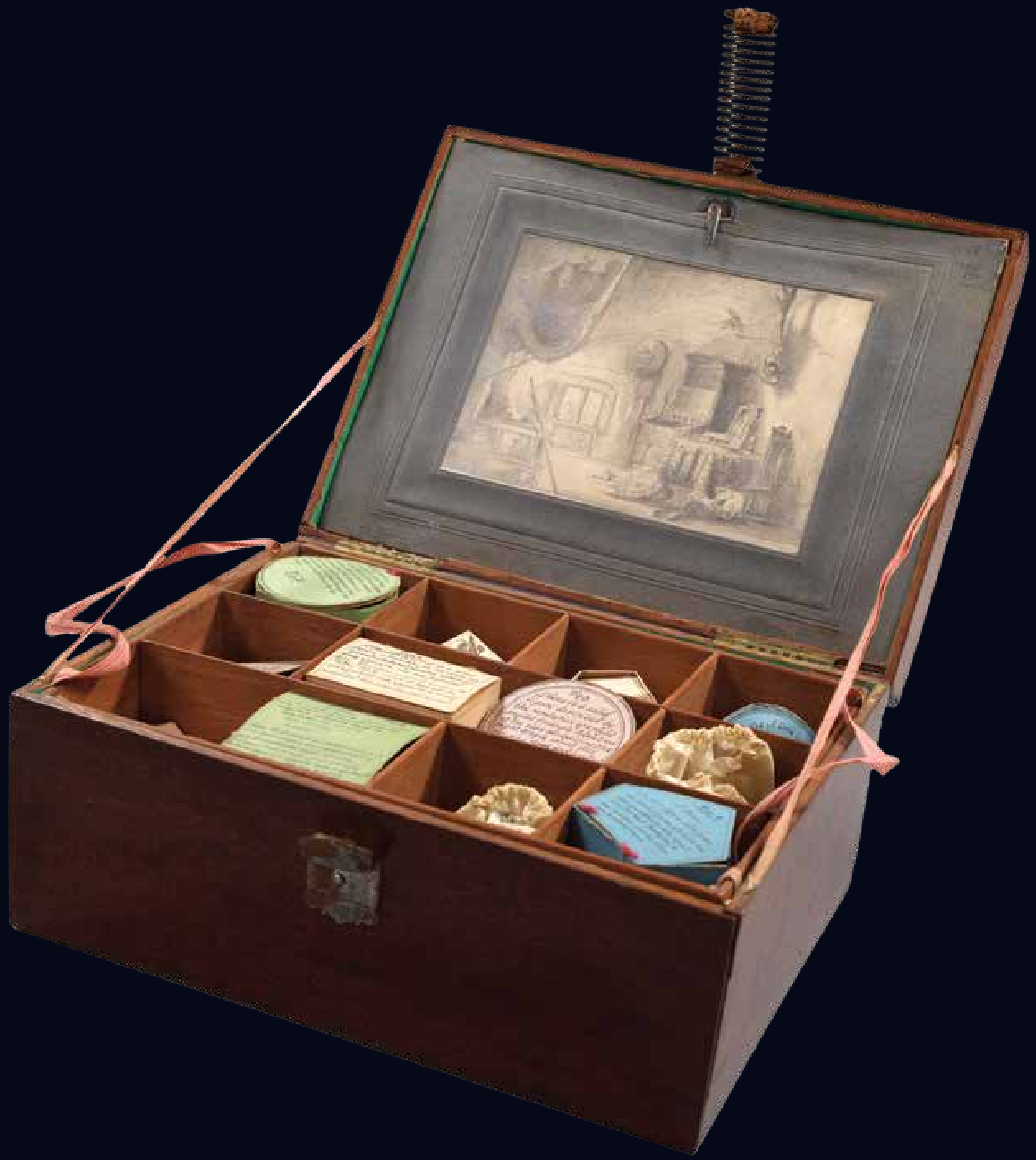
An educational box filled with handmade shapes to help children get to grips with geometry. Perhaps made by a tutor or governess, or by the pupils themselves, the set contains three two-dimensional shapes, a triangle and two circles, and 12 three-dimensional cardboard models: cylinder, cone (two examples), cube, pyramid, prism, tetrahedron, octahedron, a "parallelopiped", dodecahedron (two examples), and an icosahedron.

All have descriptive information written on them in a very neat hand, giving the name and identifying features of the shape, as well as further geometrical details such as how it can be truncated to form other shapes. Two circles were needed to fit all the information about diameters, radii, segments and sectors drawn and described on them. A note on the cube states that "for all practical purposes this is the most useful and important of all geometrical solid figures".

Several of the three-dimensional models are held together by thread or string, and for that reason a circular needlebook with seven needles is included in the set. Interestingly, the panels of the pyramid and tetrahedron are laid on silk, and brought together to form the three-dimensional shape by the pulling of the drawstring at the peak.

Many of the models have superb original illustrations of scenes, figures, objects, and animals on their panels, including a sketch that seems to be copied from Samuel Prout's watercolour painting, 'House of Petrarch at Arqua'.

Mounted on the inside lid of the wooden box in which the shapes are stored is a pencil sketch of a painting by Scottish artist David Robert. "Attic room, furnished as a studio", painted during the 1830s, depicts various objects including a sword, a shield, an ornate chair, and a huge pair of antlers. The interior of the box has been compartmentalised to keep the shapes safely stored.



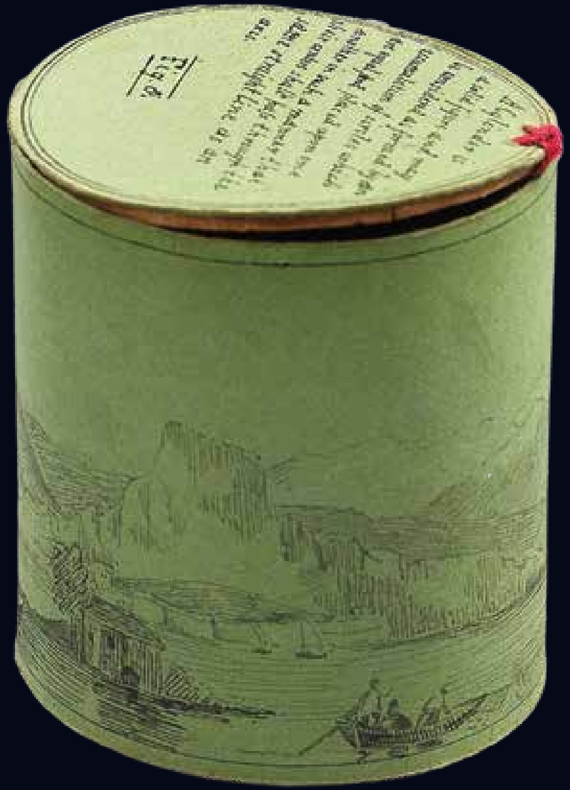


Fig. 10
a solid figure of twenty sides which are all equal and are equilateral and

A Parallelopiped is a solid figure which has for its sides six quadrilateral figures whereof every opposite two are parallel.
Note. This figure evidently becomes a Cube (Fig 2) when it has all its sides which are opposite, not only parallel but similar and equal.

A Cube is a solid figure having for its sides six equal squares any one of which may be considered as the base of the figure.
Note. For all practical purposes this is the most useful and important of all Geometrical solid figures.
Bologna.

Letter bombs

108 [VARIOUS MAKERS]

[Eight sets of Alphabet Tiles].

Publication
[Britain and Germany, mid-nineteenth to mid-twentieth century].

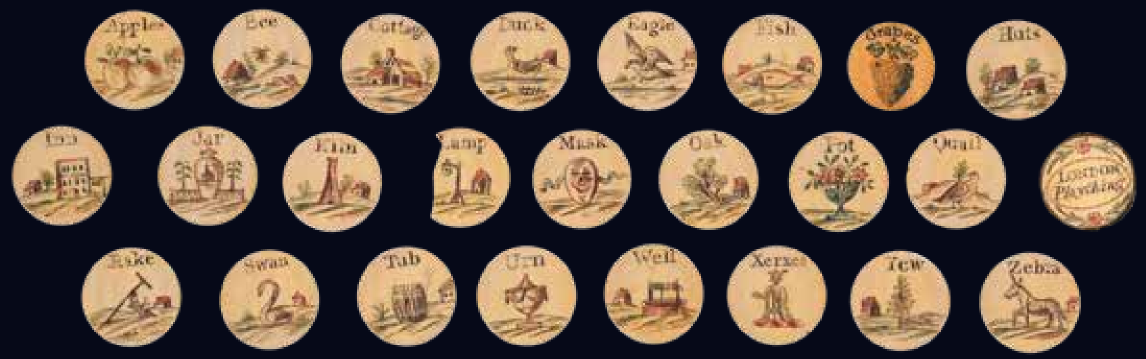
Description
Eight sets of alphabet tiles (various sizes) painted or printed on bone, paper, and wood, some with illustrations to versos, several preserved in wooden boxes.

Number of items
8

During the eighteenth and nineteenth centuries, pedagogical developments led to a number of new teaching methods, including more interactive approaches to learning. Among these were letter tiles used to teach children the alphabet and then spelling. The Temperley Collection contains eight sets of alphabets, ranging from simple bone tiles painted with individual letters - miniscule, majuscule, or both - to paper discs with the letter on one side and an illustration of an animal, object, place, or person beginning with the same letter on the other. One set has a title token, on which is written 'London Plaything'. A wooden box contains upper-case letters cut from bone.

In Germany the educational reformer Johann Peter Hundeiker had introduced the Lesekasten ('Reading Box') during the late-eighteenth century. Containing letters of the alphabet on small pieces of paper or tiles, the box was used throughout the following centuries, and continues to be used in Montessori schools today. Twentieth century examples include the 'Steglitzer Lesekasten' ('Steglitz Reading Box'), published between 1925 and 1940. The set originally contained letters in the traditional Sütterlin script. In the present example, however, the tiles have been replaced by Italian style lettering, presumably after Sütterlinschrift was banned by the Nazis in 1941.

A B C
Spelling Alphabet



APPLIQUATION

“This curious waste of ingenuity...”

109 **BUSSEMACHER, Joan; after Martin DE VOS**

[Group of three Spickelbildern illustrating scenes from the ‘Vita, passio et Resurrectio Iesu Christ’ - Stations of the Cross].

Publication
[Cologne, Jan Sadeler, 1583].

Description
Three spickelbildern (avg. 250 by 210mm), etched prints, with contemporary hand-colour and brocade applique swatches, inscription to verso in black ink, two small tears to paper.

Dimensions
250 by 210mm (9.75 by 8.25 inches).

Number of items
3

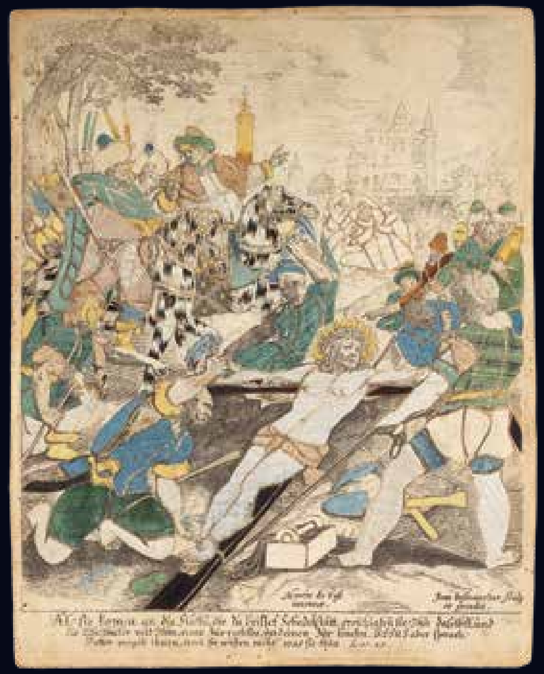
A 12-part series by Martin de Vos entitled ‘Vita, passio et Resurrectio Iesu Christ’, engraved by Johann Bussemacher for publication in 1582-1583 by Jan Sadeler.

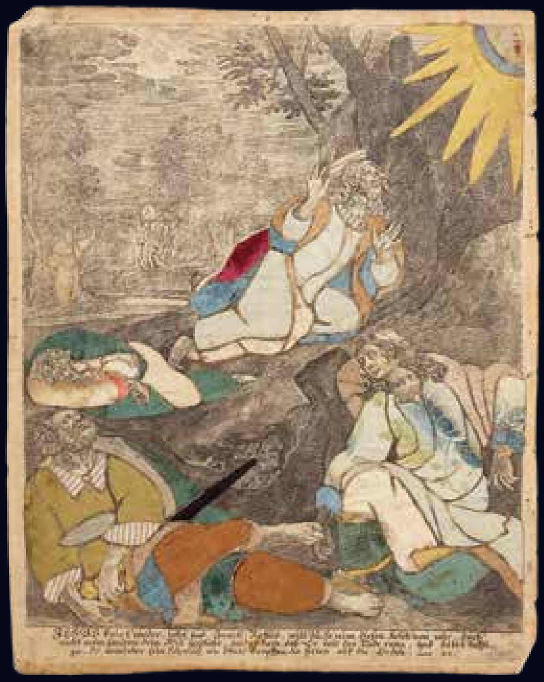
Present in the Temperley Collection are three etchings from the series, showing: Christ praying in the Garden of Gethsemane while Simon Peter, John and James sleep; Christ being flogged on the orders of Pontius Pilate; and Christ being nailed to the cross. Beneath each image is a verse from the Gospels, namely Luke 22, John 19, and Luke 23.

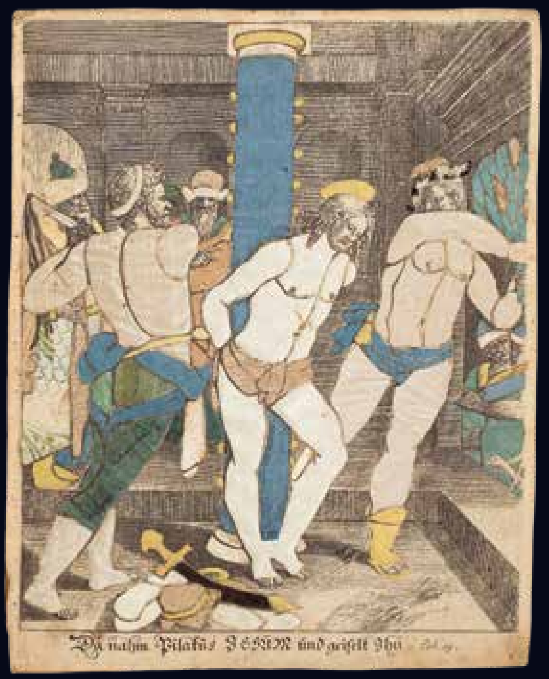
Notably, the etchings have been embellished with brocade fabric swatches, which add depth, colour and opulence to the scenes shown. For example, one of the disciples wears an ornately decorated robe, the pillar in Pilate’s palace is a rich patterned blue, and the horses in the background of the Crucifixion scene have appropriately-textured coats. This technique was generally carried out by nuns, and the images produced were known as “spickelbildern”. To the verso of the first spickelbilder a rather critical inscription reads: “This curious waste of ingenuity is the work of Nuns - I was told; but I could not learn of what convent or what date. Bought at Nuremberg”.

Martin de Vos (1532-1603), Flemish painter and draughtsman, catered to the contemporary appetite, both in the Spanish Netherlands and abroad, for devotional artwork. This desire for religious imagery was in part a response to the “Beeldenstorm” (literally, “attack on images”) of the mid-sixteenth century, during which particularly zealous Protestants had attacked and destroyed Catholic icons and art. In the aftermath of the tumult, de Vos was commissioned with the redecoration of several churches in Flanders, and his work came to embody the ideas and spirit of the Counter-Reformation. In addition to church paintings, de Vos also produced illustrations of religious and scriptural subjects which were engraved and published by a number of prominent Dutch publishers, including the present series.

Extremely rare: a complete set is held at the Allentown Art Museum in Pennsylvania, while the Germanishches Nationalmuseum in Nuremberg has five prints, lacking hand-colour.







Fashionable flower games

110 [ANONYMOUS]

[Flower collage playing cards, from the reign of William and Mary].

Publication
[Possibly London, c.1690-1694].

Description
12 woodcut playing cards (95 by 65mm) with contemporary stenciled colour, the versos elaborately decorated with flower collages of multiple layers of incised paper pasted to versos, with contemporary hand-colour.

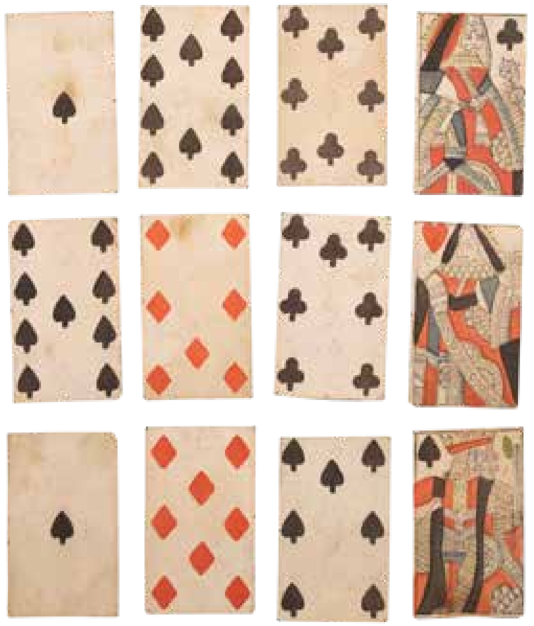
Dimensions
95 by 65mm (3.75 by 2.5 inches).

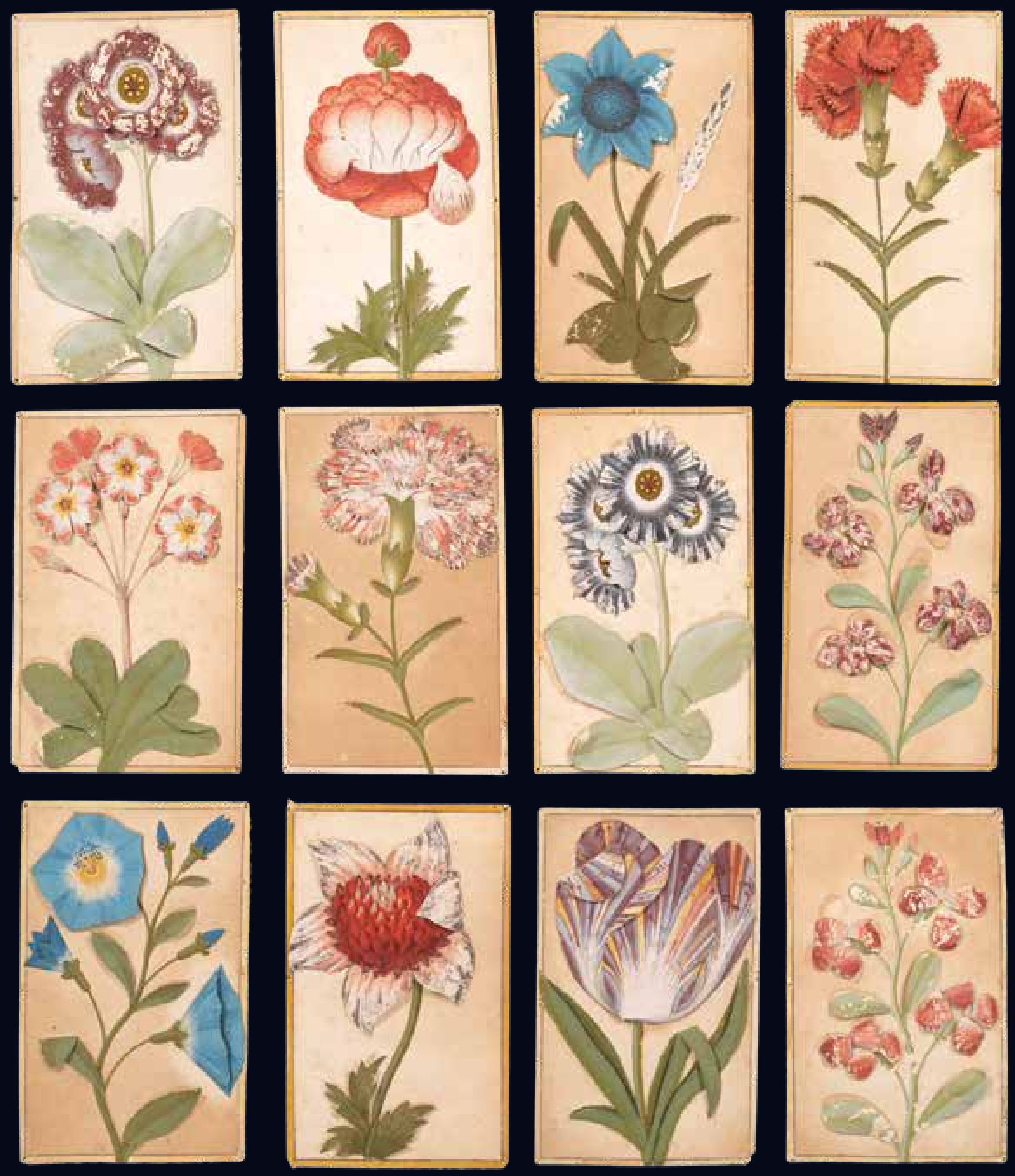
Number of items
1

The verso of each one of these anonymous playing cards has been elegantly decorated with a beautiful flower collage, made of intricately cut layers of paper, some folding to give extra dimension and depth, and finished in a very painterly fashion.

The flowers portrayed seem to point to the reign of William and Mary (1689-1694), and may well have been made by someone close to their cause. The bouquet tellingly includes a beautiful example of a "Bizarden" tulip, with yellow, red, and white streaks, on a purple background. Bizarden - or "Bizarres" - tulips were highly sought-after during the Tulip Mania of the 1630s. The presence of Sweet Williams, and a magnificent double pom-pom marigold, would seem to clinch the House of Orange connection. However, there are also several specimens of varicoloured Auricular, which were a very English fad during the seventeenth century - as were pinks, carnations, and Morning Glories, also included here.

The front of each card displays the typical suit symbols, or pips, and in the case of the court cards, full-length portraits of the royal figures in the Rouen pattern, close to the style of Pierre Leroux of 1650-1660s.





Queen Anne spickelbilded

111 [ANONYMOUS]

[Spickelbilder of Queen Anne and Members of her Government].

Publication
London, Printed Culred and sold by Iohn Overton at ye whit horse w.thout Newgate, [1702-1707].

Description
Etched print, with contemporary hand-colour, cut to the image and laid down on brocade swatches, laid down on a contemporary pen and ink manuscript document, minor staining to verso.

Dimensions
280 by 215mm (11 by 8.5 inches).

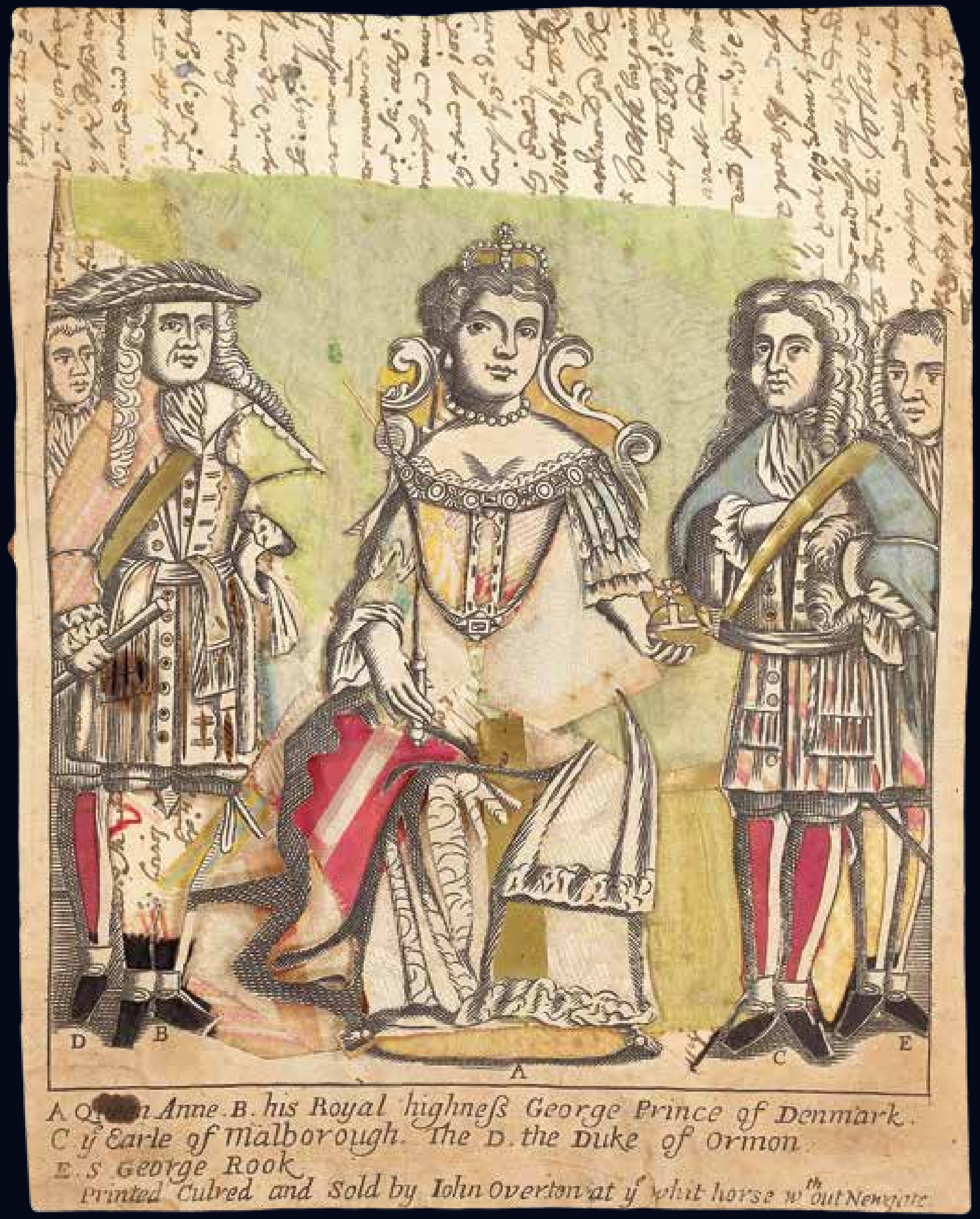
Number of items
1

A spickelbilder etching depicting Queen Anne flanked by some of the most influential figures of her reign.

Queen Anne ruled from 1702-1714, and appears to be depicted here on the occasion of her coronation, seated on the throne with sceptre and orb in hand. On her right stands her husband, Prince George of Denmark, and to her left is the Duke of Marlborough, John Churchill, the husband of Anne's closest friend, Sarah Churchill. The politics of the court and the nation led to a turbulent relationship between the monarchs and the Churchills over the course of her reign.

The two other figures shown were both Admirals of the Fleet under Anne: Edward Russell, the Earl of Orford, who had invited William of Orange to depose James II, and George Rooke, who captured Gibraltar for Britain in 1704. Each person is identified in an alphabetical key beneath the print, although the Duke of Marlborough is mis-titled as an Earl, and the Earl of Orford is named "the Duke of Ormon".

The engraving was "Printed Culred [i.e. coloured] and Sold by Iohn Overton", i.e. John Overton, with his address given as the White Horse without Newgate; Overton occupied these premises until 1707, providing a date of publication between 1702, when Anne was crowned, and 1707.


D
B
A
C
E
A Q[illegible]n Anne . B . his Royal highneß George Prince of Denmark .
C y Earle of Malborough . The D . the Duke of Ormon .
E . S George Rook
Printed Culred and Sold by Iohn Overton at y whit horse wth out Newgate

Pin-prick pictures

112 [VARIOUS MAKERS]

[22 pin-prick pictures].

Publication
[Britain, nineteenth century].

Description
22 elaborately pin-pricked prints (various sizes), some with original hand-colour, some excised and and laid down on heavier stock.

Dimensions
Smallest: 140 by 160mm
Largest: 270 by 365mm

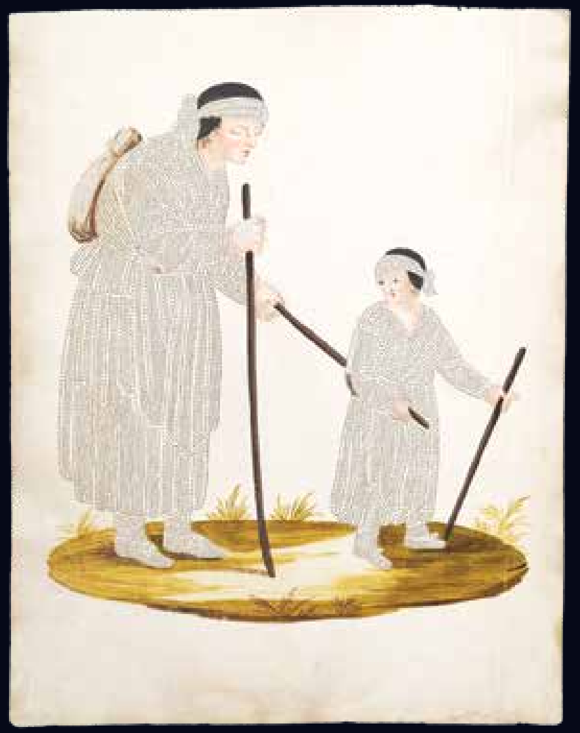
Number of items
22

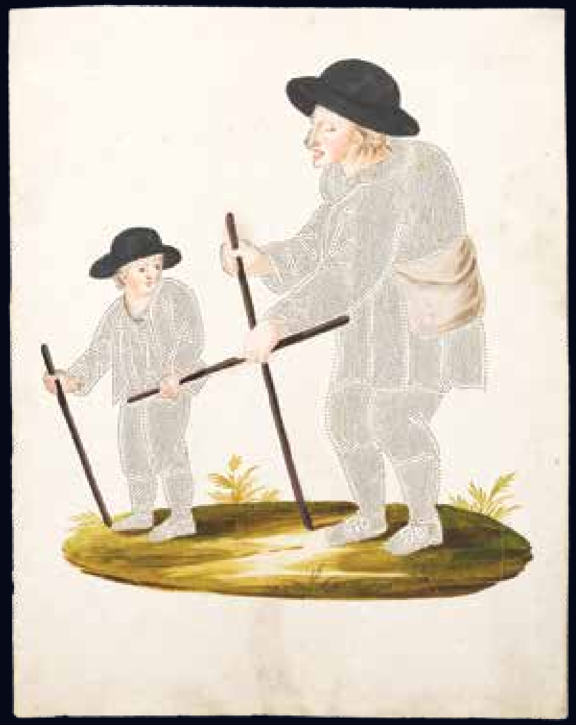
Women of leisure during the Regency and Victorian eras found pastimes in various creative and crafty outlets, from music to art. Alongside sketching, painting, and embroidery, pin-pricking was devised as an innovative medium for producing images and decorative motifs. Holes were pricked in paper, sometimes following a drawn sketch, to form an outline or an entire image, with depth added by the size of the holes created. Shops stocking resources and materials for amateur artists began to offer "fancy papers" for such activities, with different colours, thicknesses, and embossed options available.

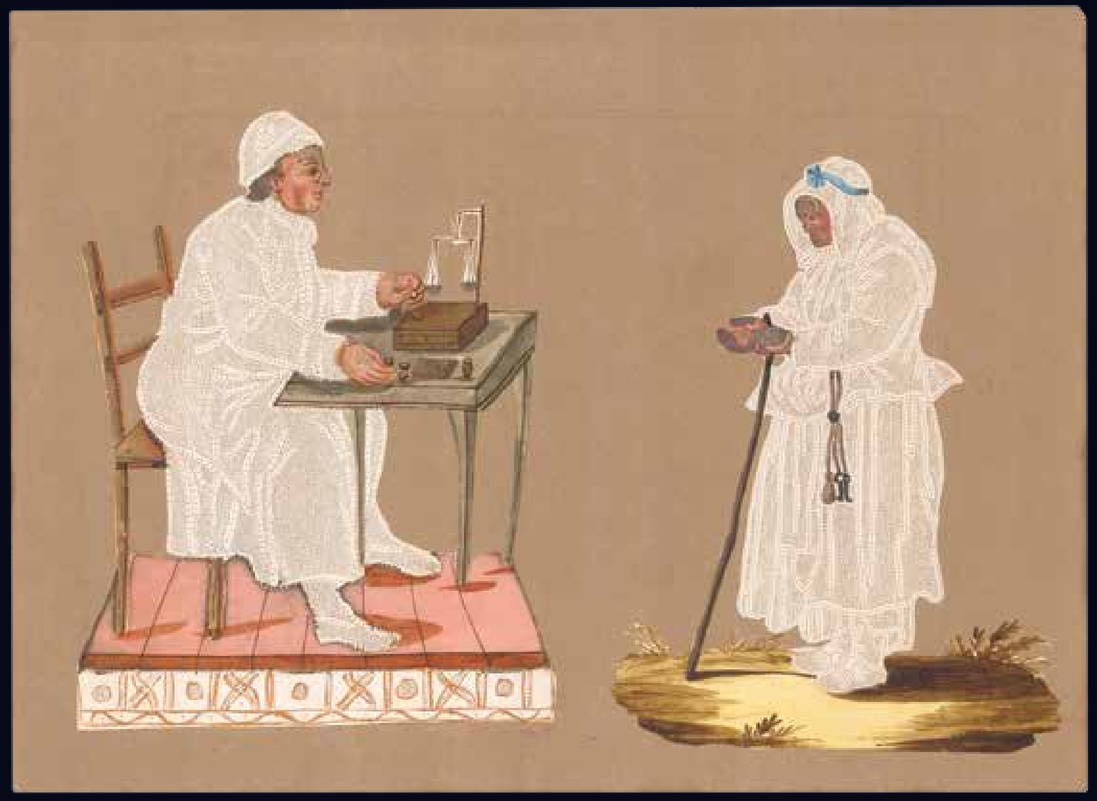
The 22 examples of pin-prick pictures in the Temperley Collection appear to have been made by amateur artists and show a variety of scenes, motifs and figures. Among the latter are rural characters in traditional dress, a moneychanger, perhaps from a Biblical scene, a black woman, a yawning man in his pyjamas, and a suspicious looking man carrying a bulging sack labelled "£20,000".

A few are more simply executed, with holes punched through plain paper; one of these celebrates Nelson's victory at Trafalgar in 1805, while another marks the death of Queen Caroline in 1821 after "afflictions sore for twenty five years she bore with sorrow, grief and pain, til God was pleased to come and ease her of all her troubles".

Others have more elaborate cut-outs, include hand-colour, or are part of a collage incorporating additional printed material. Some contemporary themes are in evidence, such as Chinoiserie, patriotism, and the growing nineteenth-century cult of mourning.







Tinsellitis

113 [ANONYMOUS]

[Group of six Tinsel prints].

Publication
London, A. Park, No.6 Old St. Road, City Road, & J. Golding, 61 Oakley St., Lambeth [and] O. Hodgson, 10, Cloth Fair [and] Hodgson, No.10 Newgate Street [and] J. Dyer, 55 Bath Street, Old Street, [c.1810-1840].

Description
Six numbered etched prints (avg. 240 by 190mm), with contemporary hand-colour and coloured metal foil applique, one with graphite sketch to verso, minor damage to margins.

Dimensions
240 by 190mm (9.5 by 7.5 inches).

References
Carpenter, 'The Mirror of Taste, and Dramatic Censor', Philadelphia, 1810, p.234; Robson, 'Robson's London Directory', London, 1839, p.469.

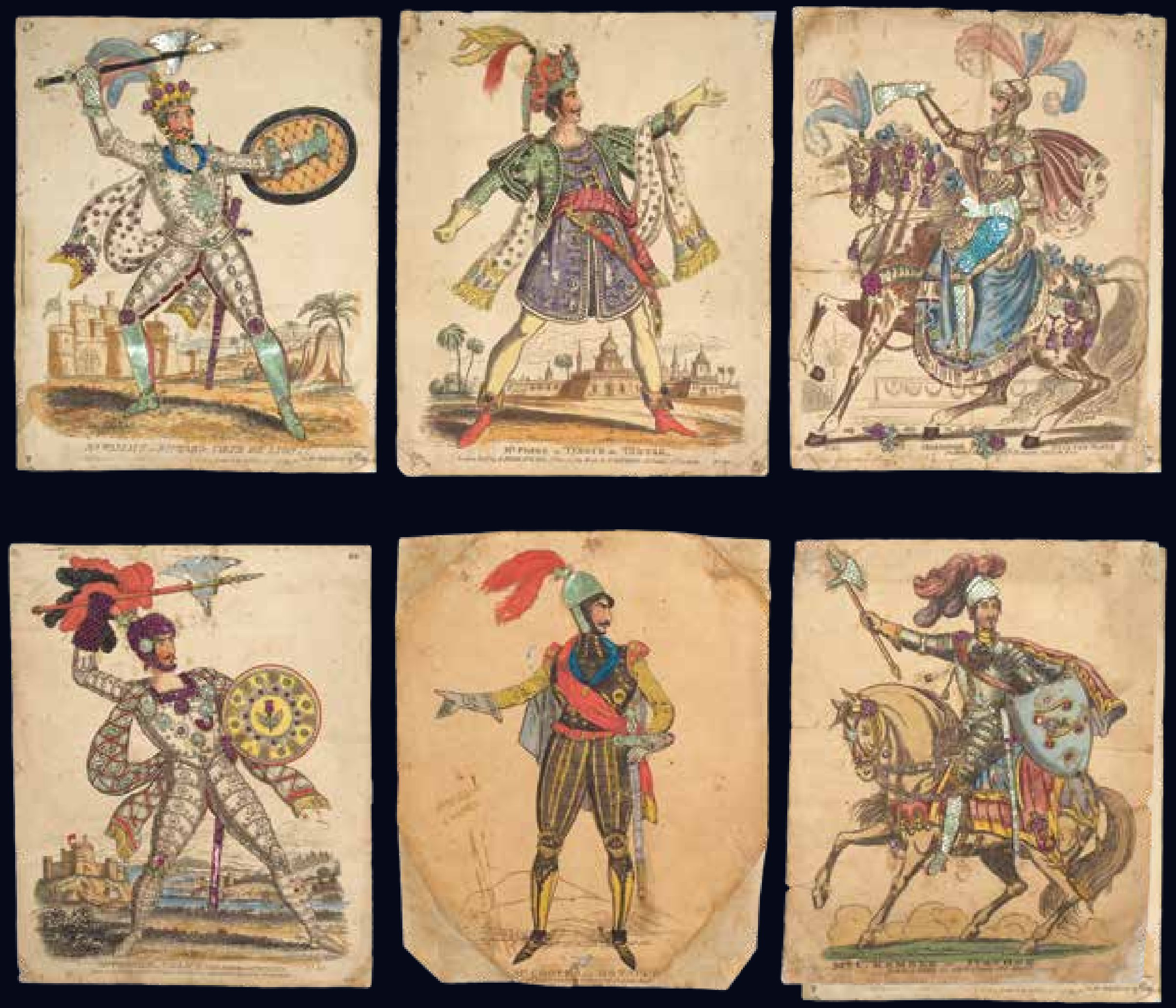
Number of items
6

Theatre famously thrived in nineteenth-century Britain, and part of the public passion for stage performance included the veneration of actors and actresses. Pin-up posters of prominent performers were widely available, and "tinsel prints" became popular among their greatest admirers. These were prints embellished with watercolour paint, swatches of fabric, and other embellishments in the form of metal foil (or tinsel), leather, feathers and more. At first, practitioners of this unique hobby sourced their own materials, but by the 1830s "tinselling" had grown so popular that pre-cut metal foil and fabric swatches were often sold alongside the prints.

Throughout this period, Arthur Park and J. Golding jointly published a series of broadsides showing famous stage actors appearing in theatrical productions. The Temperley Collection includes those depicting "Mr Wallack as Richard Coeur de Lion", at the Theatre Royal on Drury Lane in 1825,"Mr Cobham as Wallace the Hero of Scotland", performed at Astley's Amphitheatre in 1815, and "Mr Freer as Timour the Tartar", of which there appears to be no record.

Also present is William Hodgson's print of "Mr Cooper as Hotspur", of whose performance in 1810 'The Mirror of Taste' stated: "Of Mr. Cooper's Hotspur we do not wish to speak in depreciation, nor are we prepared greatly to praise it". On inheriting part of his father's stock, Orlando Hodgson later published a theatrical poster showing a "Champion with the Glove". William Hodgson had also released a poster of "Mr C. Kemble as Ivanhoe"; the present example has had both illustration and imprint changed, and is now attributed to J. Dyer of 55 Bath Street. Intriguingly, a Joseph Dyer is listed at that address in 'Robson's London Directory' of 1839, working as a watch case maker.

It is not known who was responsible for the "tinselling" of any of these examples, but whoever was behind the bedazzling of Mr Cooper's knees and sword seems also to have practised their sketching on the back of the poster!



A magnificent myriad of Mary's mosaicks

114 **RICKING, Mary, in the manner of [Mary DELANY; and others]**

[Untitled flower "Mosaicks"].

Publication
[Possibly Leicestershire], May, 1840 [and] July, 1845.

Description
Three leaves of flower collages (330 by 205mm), with a total of 14 specimens, created of multiple layers of intricately incised coloured paper, pasted on black lacquered paper over paste-board, signed "Mary Ricking", on paper slips on the verso, with other captions in her hand identifying the specimens with their Latin and common names.

Number of items
3

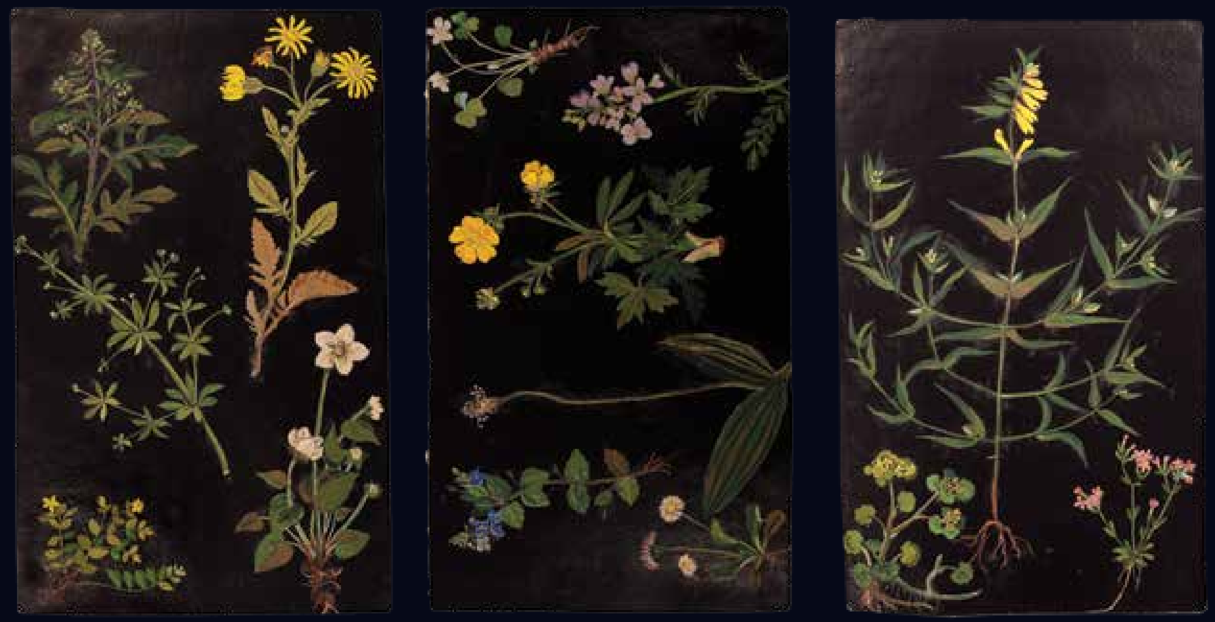
An exquisite collection of three flower "mosaicks", in the manner of Mary Delany, who coined the phrase, by Mary Ricking, possibly of Hathern in Leicestershire. The beautiful and delicate collages include specimens of common wild flowers, such as Golden Saxifrage, Oxalis, Crowfoot, Speedwell, Belle Daisy, Ragwort, Mustard, and even Goose Grass.

Collage was yet another form of papercraft favoured as a pastime by Victorian women of leisure. Chief among the practitioners was Mary Delany (1700-1788), a woman of letters, artist, and amateur botanist. During a miserable marriage to a man over 40 years her senior, Delany had passed many lonely days in needlework, drawing, painting, and paper-cutting, or decoupage, which she took up again decades later. Between the age of 71 and 88, she created 985 detailed, tissue-paper collages of plants and flowers. So admired were her pieces, which she called "paper mosaiks", that Queen Charlotte insisted "that any curious or beautiful plants should be transmitted to Mrs Delany when in blossom" to be replicated in paper.

Although less sophisticated than Delany's collages, those in the Temperley Collection replicate the attention to detail and charm of her bouquets.

From the collection of Mrs. Charles James Longman, i.e. Harriet Ann Evans (1857-1938), wife of a scion of the family that operated the Longmans, Green & Co., publishing firm, and who was himself editor of 'Longman's Magazine' during the 1880s. The firm published illustrated botanical works, such as 'The Treasure of Botany' by J. Lindley (1866). Longman and his wife clearly shared a love of botanical illustration, and Harriet Ann, hand made her own game of botanical lotto (see item 119).

Provenance
"Lent by Mrs C. J. Longman, Upp Hall, Braughing, Ware", in a twentieth century hand, on paper slips on the versos.



Flower collages

115 [ANONYMOUS]

[A Group of 18 Flower Collages].

Publication
[Britain, eighteenth to nineteenth century].

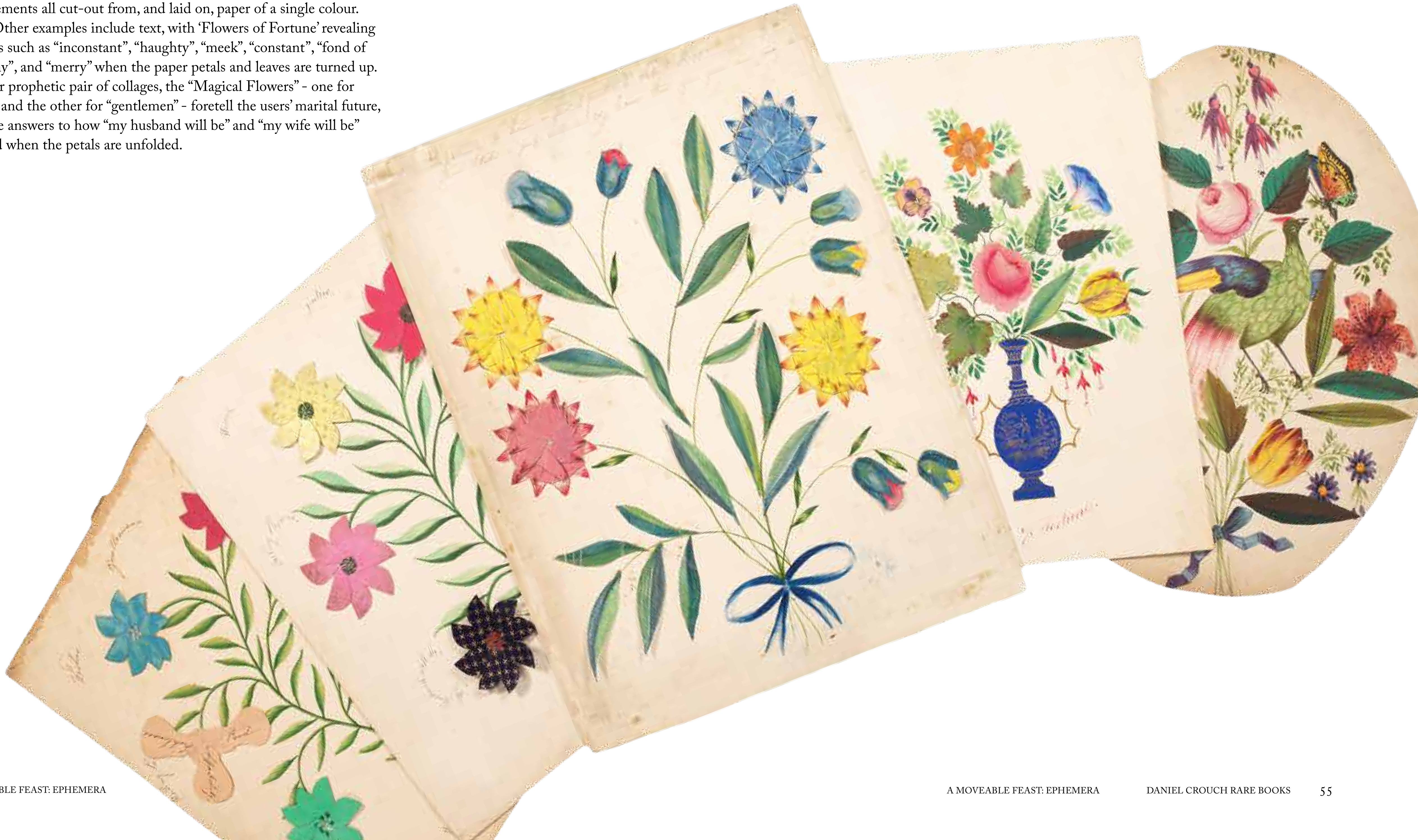
Description
18 leaves of collages, made of multiple layers of incised coloured paper, some with manuscript inscriptions.

Dimensions
Smallest: 100 by 100mm
Largest: 335 by 210mm

Number of items
18

A collection of eighteen floral collages of the type popularised by Mary Delany during the eighteenth century, which then became a common pastime among nineteenth-century women of leisure. Some are purely decorative pieces, with a selection mounted on coloured paper, including blue and pink backgrounds, and one ornate creation featuring an exotic bird set on a circular sheet. A rather minimalist design has been executed with elements all cut-out from, and laid on, paper of a single colour.

Other examples include text, with 'Flowers of Fortune' revealing qualities such as "inconstant", "haughty", "meek", "constant", "fond of company", and "merry" when the paper petals and leaves are turned up. Another prophetic pair of collages, the "Magical Flowers" - one for "ladies" and the other for "gentlemen" - foretell the users' marital future, with the answers to how "my husband will be" and "my wife will be" revealed when the petals are unfolded.



The birds and the bees

116 [VARIOUS MAKERS]

[24 Beehive prints].

Publication
[Britain, nineteenth century] [and 1986].

Description
24 elaborately folding engraved, intricately incised, and colour-printed cards (various sizes), occasionally embellished with metallic paper and fabric.

Dimensions
Smallest: 105 by 70mm
Largest: 285 by 225mm

Number of items
24

During the nineteenth century, moveable greetings cards became more elaborate, with increasingly sophisticated paper engineering and mechanisms, such as the "beehive" technique. Operated by pulling a string, the paper is cut in a honeycomb pattern, so that it can be raised upwards to create a three-dimensional "beehive", with the image beneath visible through the small holes.

The Temperley Collection contains 23 beehive cards with a range of quaint domestic motifs, namely flowers, animals, and the home. They are dated between 1813 and 1892.

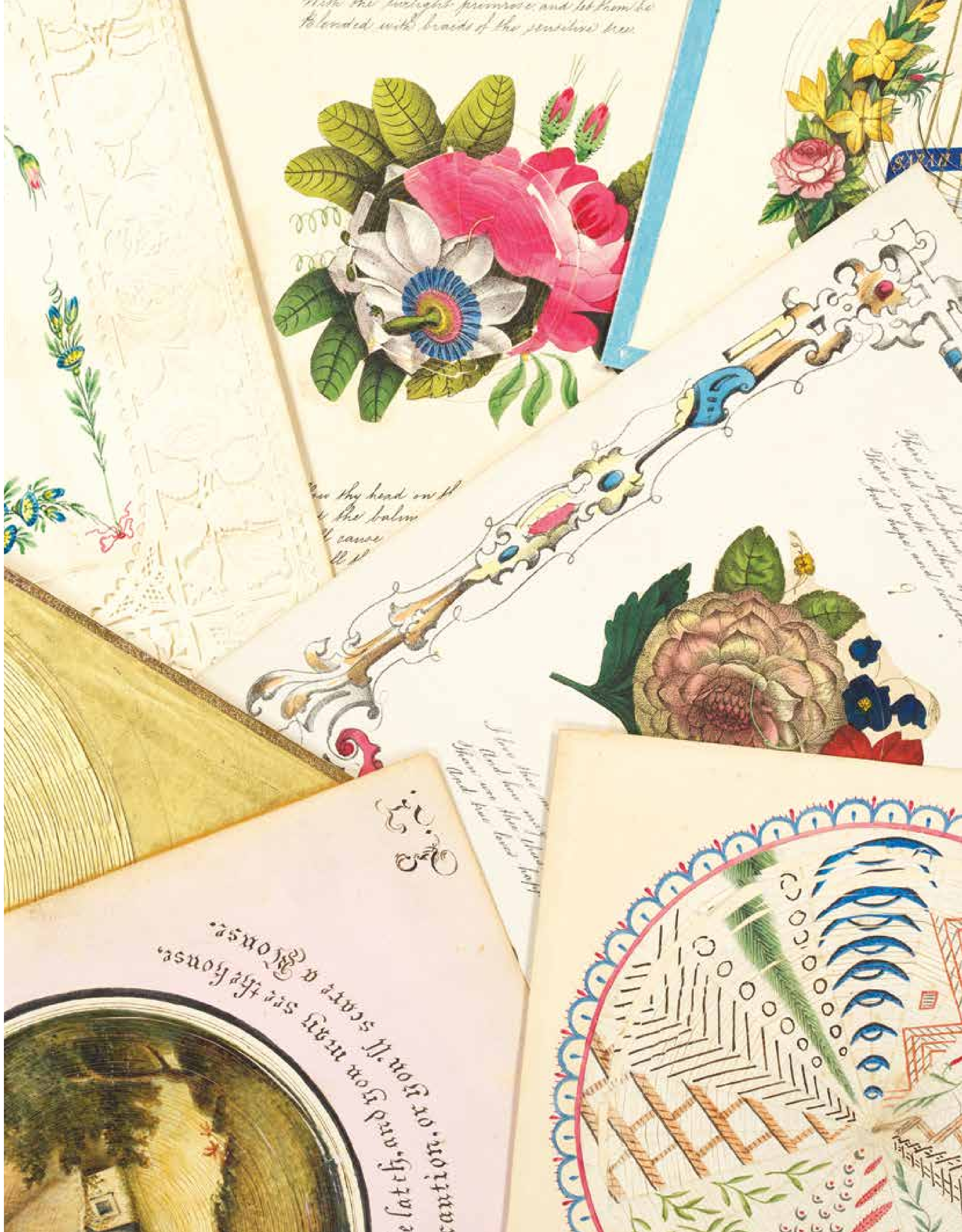
On one card, dated July 10th 1830, a circular vignette of a country house is shown, with the caption "This pretty mansion, Monsieur Souris Hall, is now on sale, and may be viewed by all; Just lift the latch, and you may see the house, But with due caution, or you'll scare a Mouse". When the string at the centre of the image is pulled, a tiny moveable mouse is revealed.

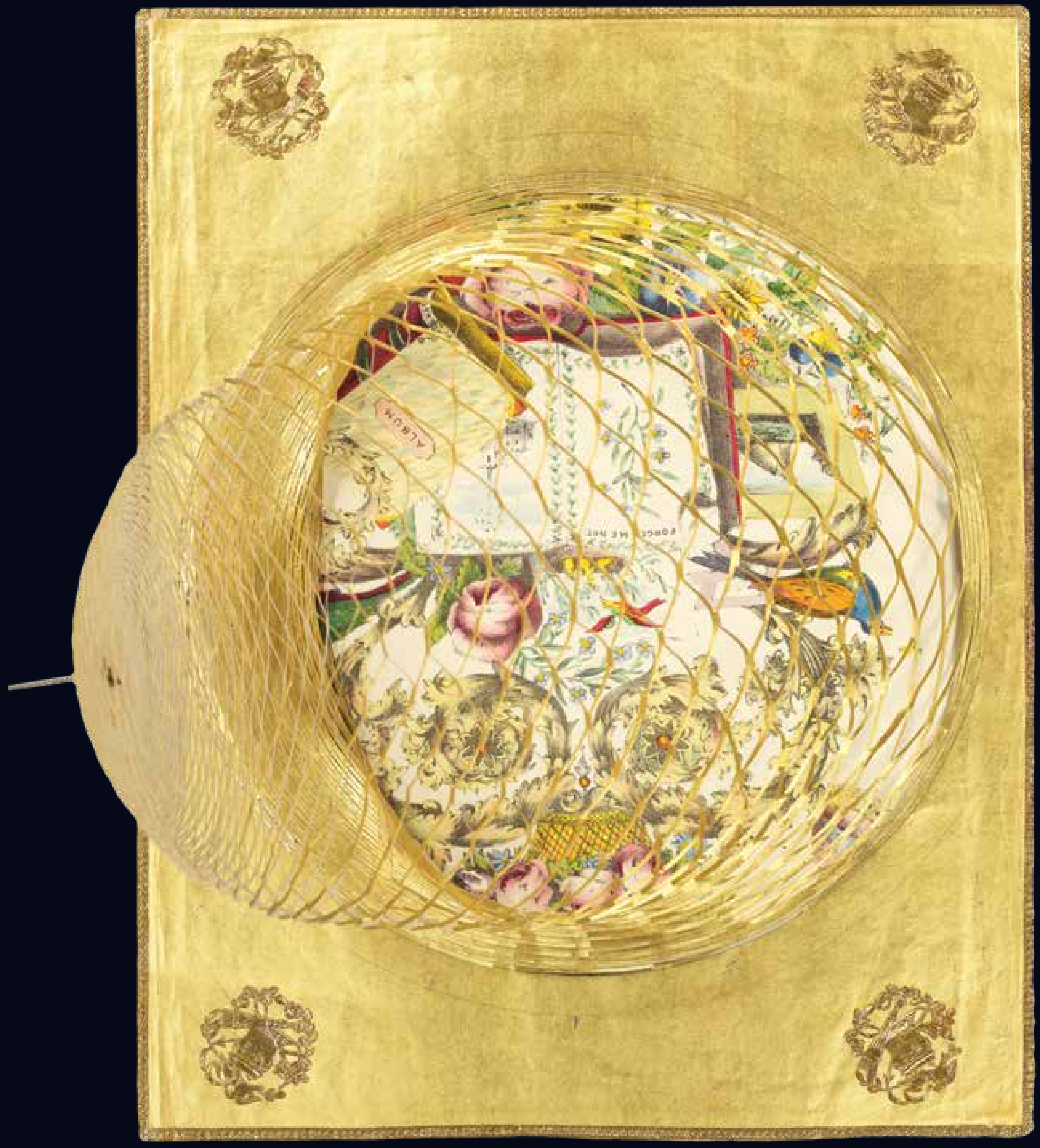
Another offers good tidings for the coming year, with the phrase "Love, Joy, Peace, crown thy New Year". The circular illustration of two pheasants, symbols of good fortune, reveals, beneath, a basket of primroses. A Valentine's card, sent to Elizabeth Hotchkiss in 1845 from Tobias, at first presents the rather unromantic image of a spider, whose web, when the central string is pulled, fans out to reveal an illustration of a couple peacefully reading together.

One print has two stanzas of original verse, while another bears the message "I will be true to thee". Many are embellished with embossed designs, paper lace, and intricately-cut borders, such as a transforming wedding card bearing the watermark of Kent-based paper manufacturers Pine, Smith & Allnutt, of which the embossing and cutting is attributed to one "Wood".

A large and impressive example with metallic foil appliqué looks like a sheet of gold when lying flat, but when the string is pulled, transforms into a radiant beehive, revealing beneath it a range of hand-drawn domestic and pastoral motifs, including a scrapbook, birds, and flowers.

In 1986, the Victoria & Albert Museum commissioned a beehive print, which was printed by Tien Wah Press and published by Alan Hutchinson Publishing Co. The flat image shows butterflies and birds, surrounded by flowers and foliage; when the honeycomb paper is pulled away, another botanical image is revealed beneath.




ALBUM
FORGET ME NOT

Cut it out!

117 [VARIOUS MAKERS]

[13 paper cut-outs].

Publication
[Britain and Europe, nineteenth century].

Description
13 leaves of paper cut-outs (various sizes), nine with contemporary hand-colour, one with manuscript inscription.

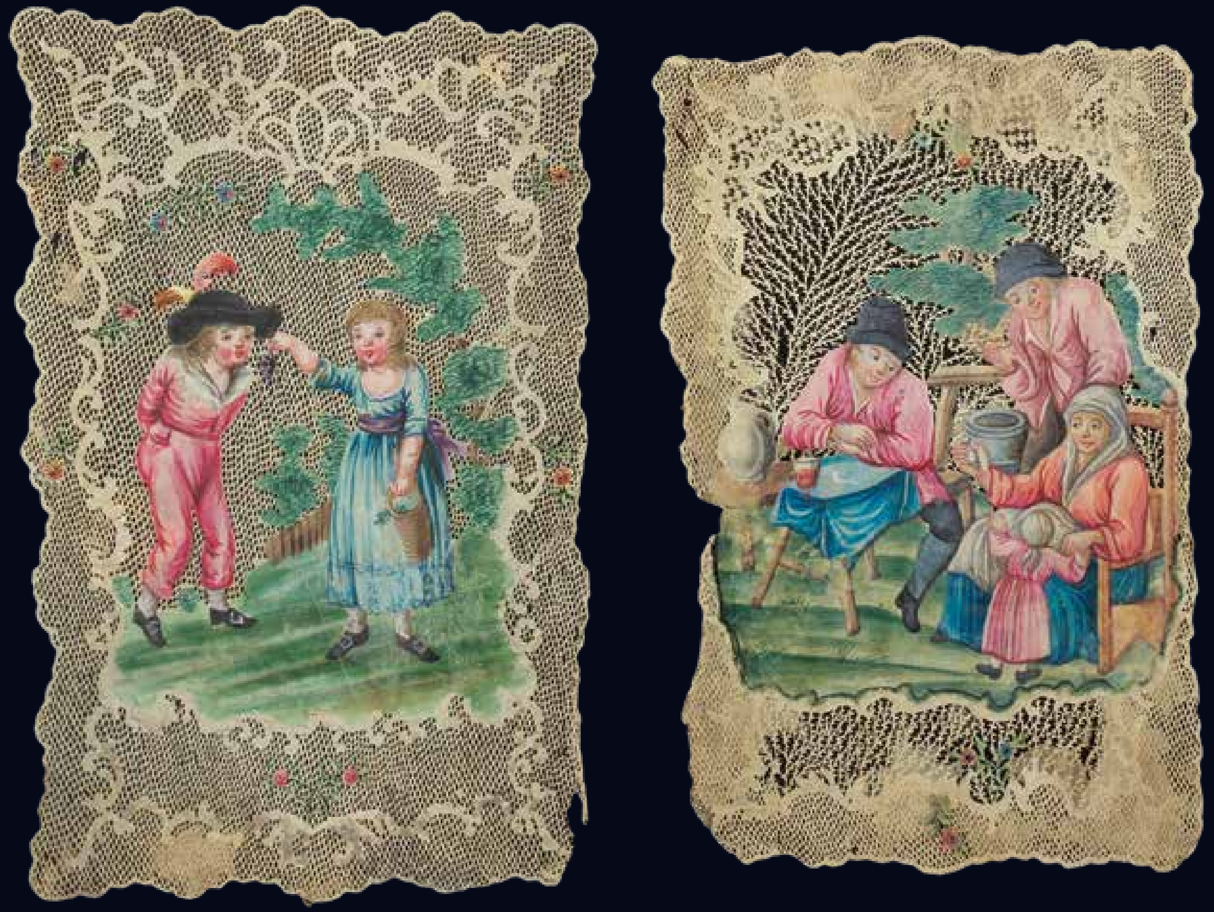
Number of items
13

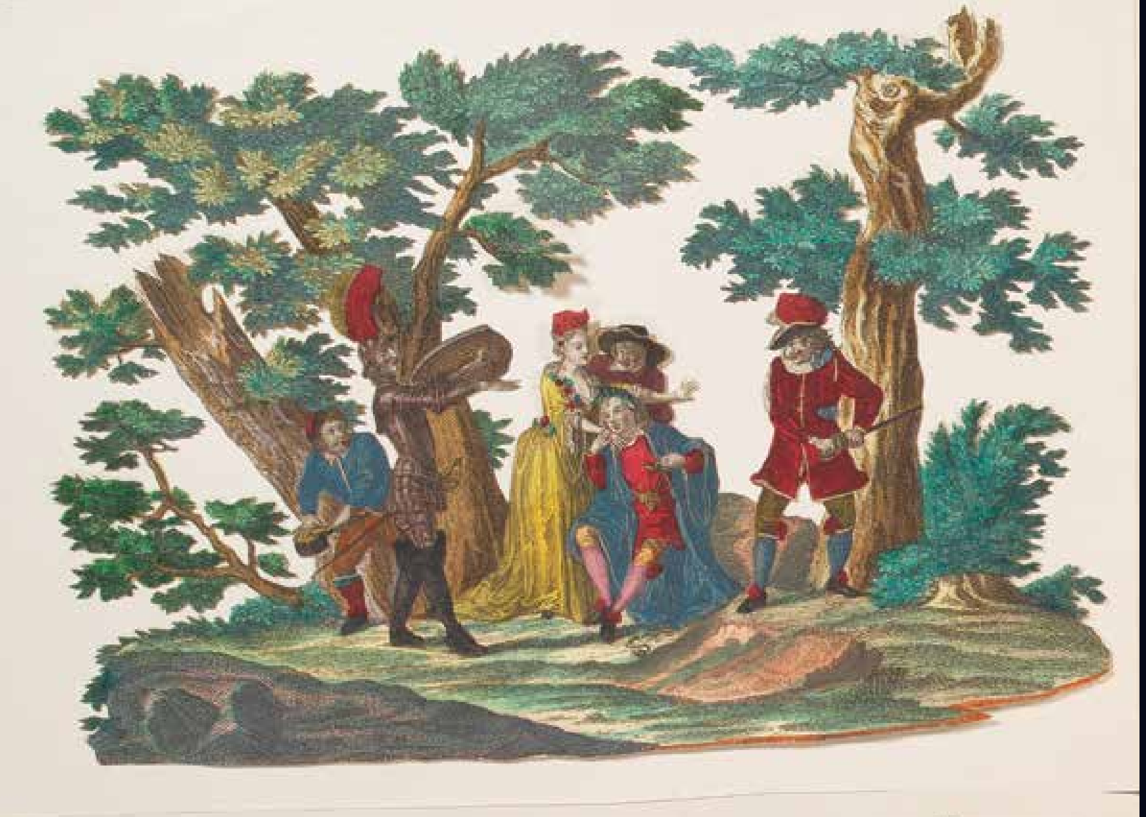
Representing another facet of nineteenth-century handicraft, the Temperley Collection contains a selection of 13 cut-out paper images and designs. While some are cut - albeit elaborately - out of plain paper, others have further embellishments including hand-painted pictures or motifs, multiple layers, or metallic appliqué. An uncut circular design houses an absolutely miniscule rendering of the Lord's Prayer and Apostles' Creed at its centre, while on a similar small piece of paper, cut into a sunburst shape, a poem has been written:

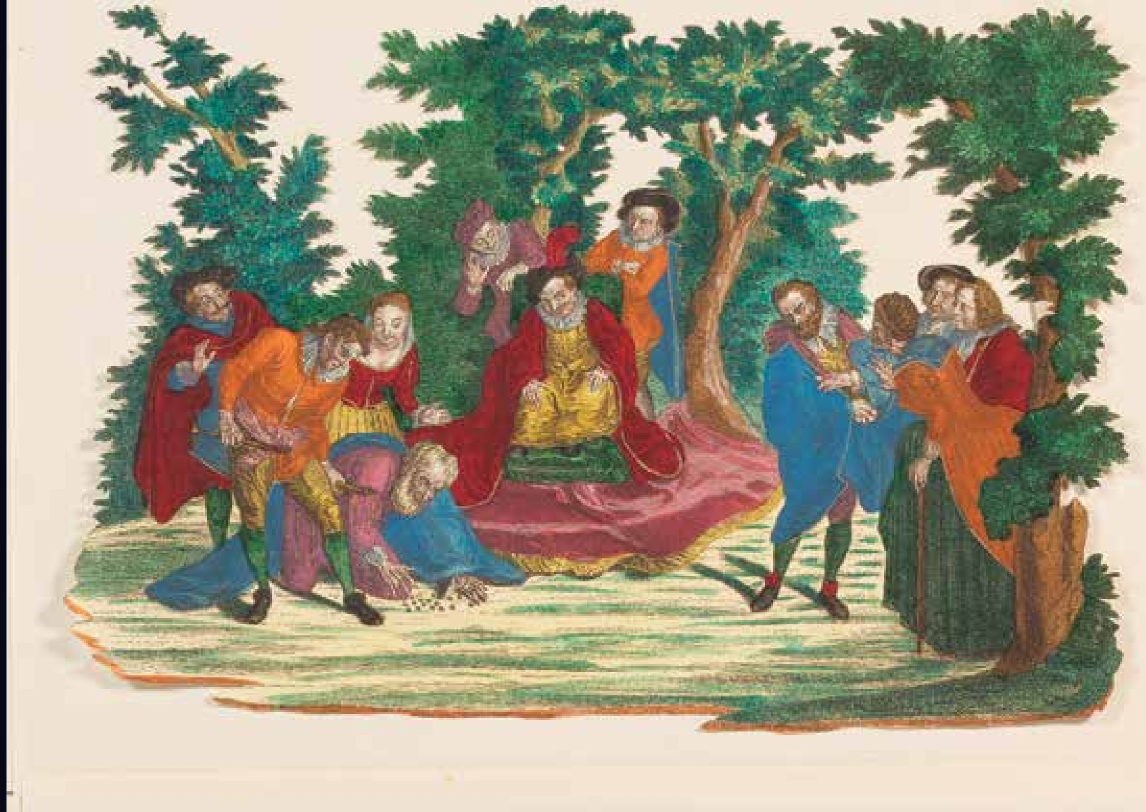
> "To flourish near my native bower to blossom near my [cot]
> I cultivate a little flower they call forget me not.
> Though oceans may between us roar though distant be our lot dearest
> Though we should meet no more sweet girl forget me not"

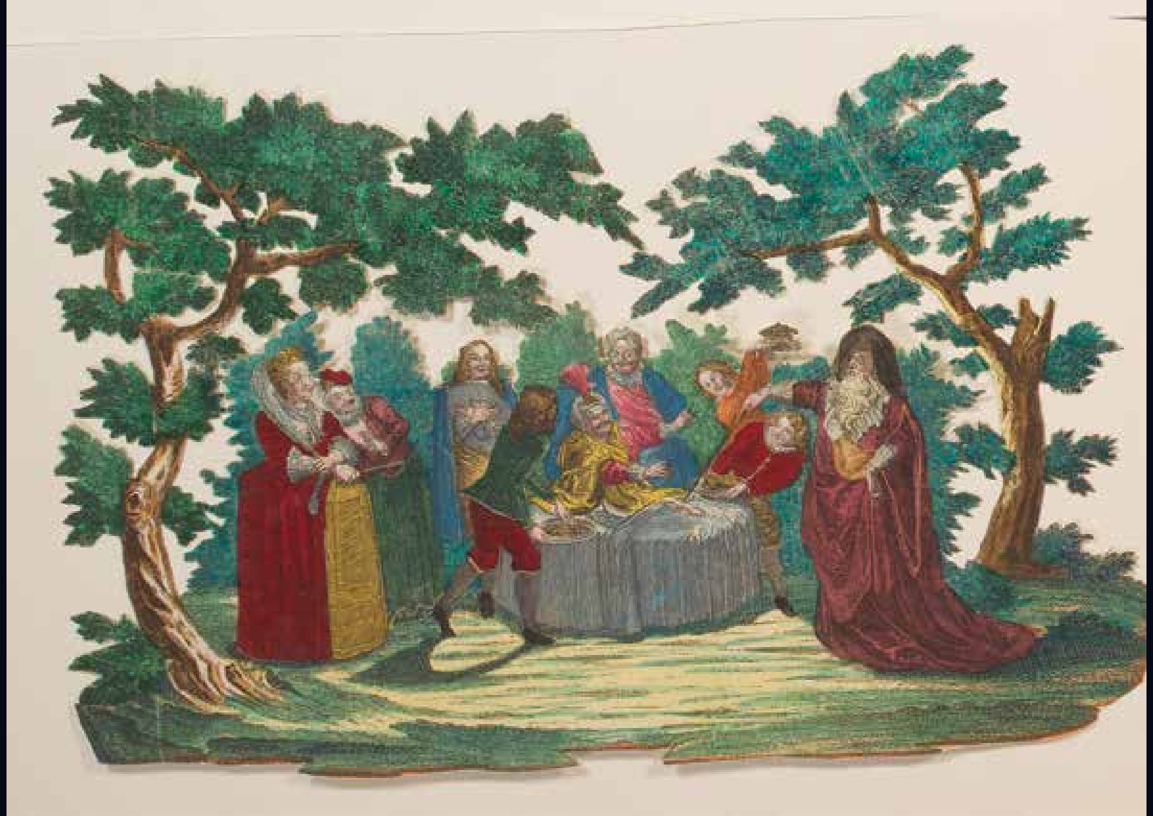
A near-identical verse was found on a manuscript Valentine's "love knot" sent in 1830 by a Scottish gardener to his betrothed, which is now held in the National Records of Scotland.

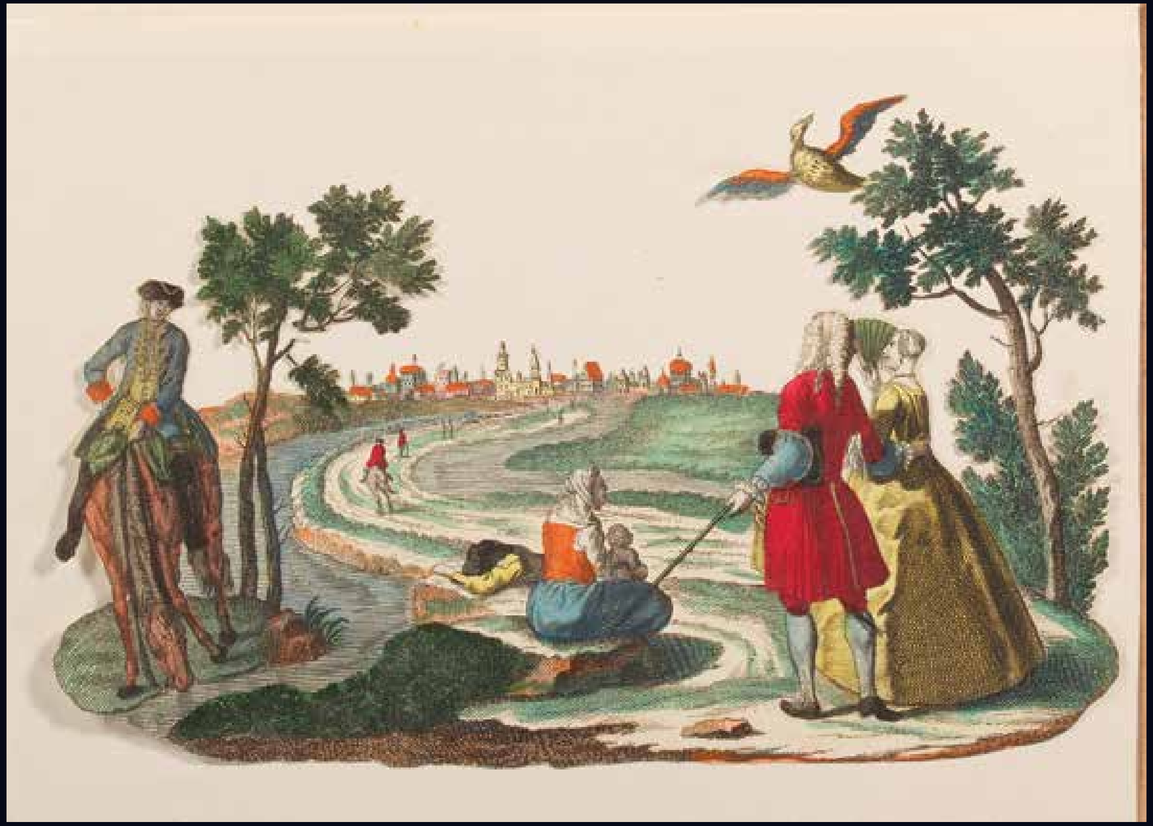
One group of six illustrations shows a variety of scenes in forests and by a riverside, and include a cast of theatrically-dressed characters. The scenes bear a resemblance to those found on the cut-out sheets that were arranged in parallel to form Martin Englebrecht's peepshows (see item 121).











Lace letters and embellished envelopes

118 [VARIOUS MAKERS]

[Paper Lace Stationery].

Publication
[Britain, mid- to late-nineteenth century].

Description
Paper lace stationery (various sizes) including nine die-cut sheets, some with printed motifs, eleven envelopes, two with die-cut overlays, nine with illustrations in ink and coloured pencil, various manuscript inscriptions throughout, with one pressed-card pinwheel with contemporary pins.

Dimensions
Smallest: 65 by 100mm
Largest: 250 by 195mm

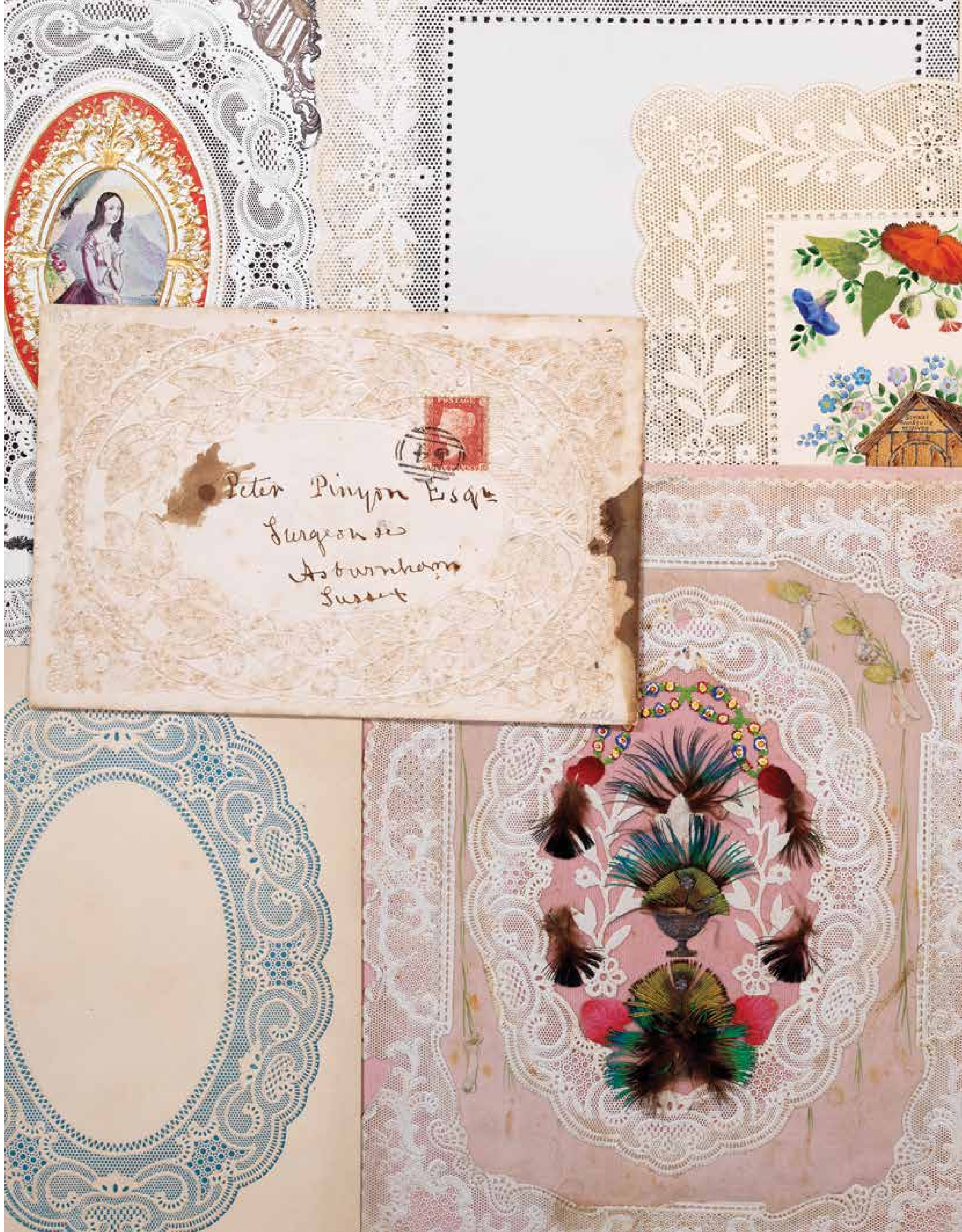
Number of items
20

It is alleged that paper lace, which became a popular embellishment for Victorian stationery, was discovered by accident in 1834 when Joseph Addenbrooke, an employee at the Dobbs paper manufacturing firm, inadvertently cut off the raised embossing on a sheet of paper, resulting in a pattern of small holes resembling lace. Whether truly a happy accident, or simply good marketing, the technique was soon adopted by manufacturers throughout Britain. Paper lace became a particularly popular feature on Christmas and other greetings cards, as well as on general stationery items, including envelopes and letter-writing paper.

The Temperley Collection contains examples displaying varying degrees of complexity, with several made by Addenbrooke himself. Some examples are unused, while others have manuscript greetings and verse. Several lace-edged sheets of paper have additional designs, including an image of a cabin surrounded by flowers on the verso of one. One valentine, in addition to an intricate paper lace border, has a turn-the-flap illustration, showing an apple which turns up to reveal "Popping the Question, Name the Wedding Day". The caption reads "Apple Sauce for my Valentine".

Other novelty stationery includes decorated envelopes. Bill Penn of 19 Westfield Road clearly had a very creative correspondent in "Sir Thomas", who decorated the envelopes with various drawings including a seaside view, the silhouettes of two wayfarers, and animals. Two letters addressed to Mrs Crowther of 20 De Beauvoir Square were sent in envelopes illustrated with caricatures, namely a courtly bard and a refined gentleman in a top hat. The envelopes themselves have been made out of printed title pages, one from an official report and the other from a published sermon.

Also included is a pinwheel produced by Peyton and Iles for the Great Exhibition of 1851. The firm manufactured sewing notions such as hooks and eyes, thimbles, and needles during 1850s, and exhibited at the fair a selection of these metal items, including a circular pressed-card pinwheel with an embossed view of the Crystal Palace at its centre.



Play the lotto

119 **LONGMAN, Harriet Ann**

"Flower Lotto compiled by Harriet Ann Longman,... to be used in conjunction with flower "boards" in dark blue compendium".

Publication
[Britain], March 30, 1890.

Description
20 original numbered collage cards (255 by 455mm), each composed of ten sheets of colour printed flower prints over paste-board, decorated with metallic paper; 200 blue and pink tiles, each with the names of flowers in manuscript, housed in original blue and pink moiree silk bags, respectively; accompanied by a 22-page manuscript booklet (205 by 165mm), in a later hand, listing the names of the flowers that can be found on the cards, and tiles, bound in original blue glazed paper over paste-board covers; the cards housed in a custom half blue morocco, marbled paper boards, gilt, portfolio, morocco renewed, the tiles housed in custom marbled paper over boards clamshell case.

Number of items
3

Unsurprisingly, the exquisite lotto game made by Harriet Ann Longman (née Evans (1857-1938)) in 1890 has a botanical theme, for she was the wife of Charles James Longman, a scion of the family that operated the Longmans, Green & Co., publishing firm, and who was himself editor of 'Longman's Magazine' during the 1880s. The firm published illustrated botanical works, such as 'The Treasure of Botany' by J. Lindley (1866), and Longman and his wife clearly shared a love of botanical illustration (see item 24998). In addition to botany and board games, Longman was a collector of posie rings and antique jewellery.

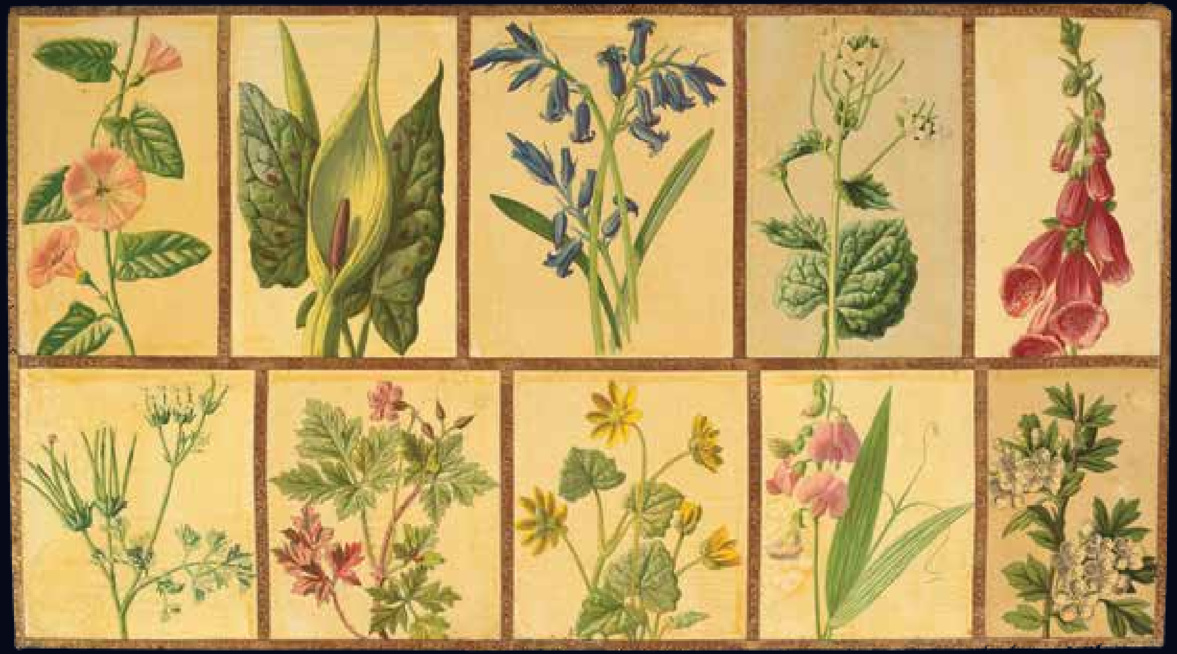
Lotto board games are similar to bingo, with players racing to fill up a card or reach a certain milestone as randomly-selected counters, numbers, words or symbols are drawn. For this game, players are equipped with one of 20 large, rectangular lotto cards, bearing collages of bright flowers and plant prints. These were to be checked off as the corresponding plant was pulled from the bag. A blue silk bag contains one hundred tiles on which are written the name of a flower or plant in English, its family, and its Latin name; a pink silk bag contains a further one hundred tiles.

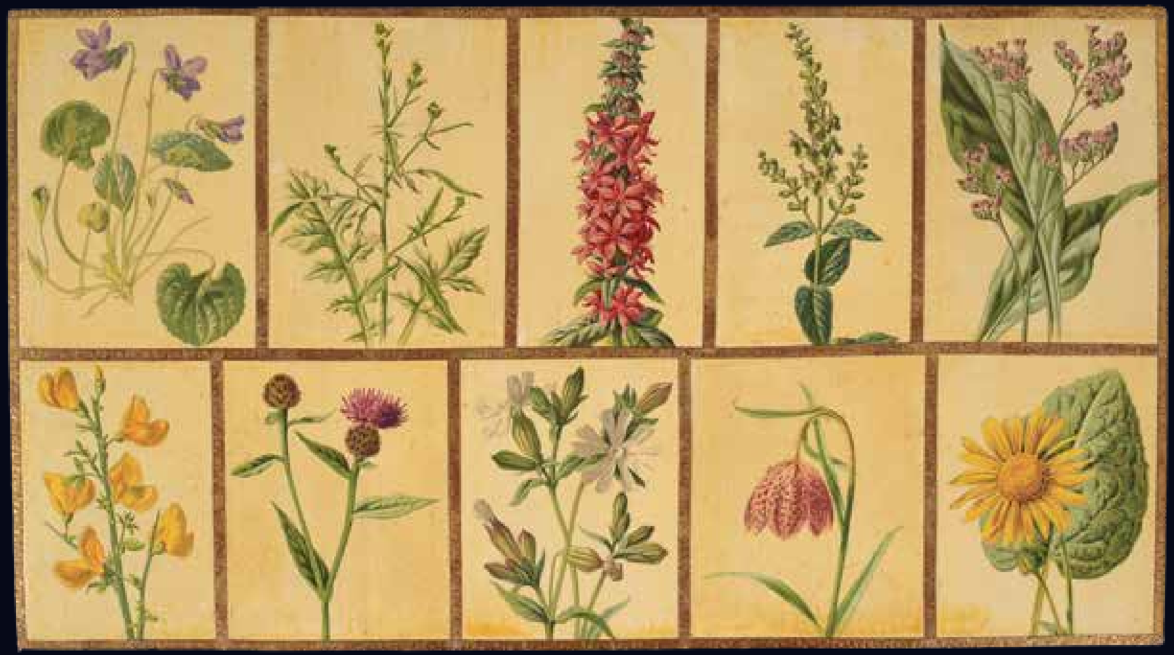
[WITH]:

- [ANONYMOUS]. [A Household Lotto]. [c.1900]. Six original pencil and watercolour wash lotto cards, with accompanying manuscript list of related vocabulary; housed in original envelope (115 by 90mm). A handmade visual bingo game, includes six sheets, each divided up into 32 boxes containing coloured illustrations of various objects and items, such as a watering can, a rifle, a bridge, and a carriage. All 63 of them are listed on a separate piece of paper. Players would check off the box on their sheet as the corresponding item was called out, although it is not clear how the random number was generated, as there are no balls, counters or spinners included. The seven sheets are housed in an envelope that reads "Peallsgate School" on the back and is stamped "Bassett Down" on the front.

- [JEUX ET JOUETS FRANCAIS], as "J.F.J.". 'Loto-Anime: Comique et Amusant'. Paris, Imp., Roche, [c.1904]. 12 (of 24) chromolithographed cards, moveable overlays attached with split pins, with 48 turned wooden counters numbered in ink, in original cloth bag, 19 unnumbered tiles, in original cloth bag, with pink paste-bard counter tray; all housed in original glazed paper over paste-board box (275 by 345 by 455mm) with chromolithographed label pasted to lid, and printed title and instructions pasted to inside of lid.

For 'Loto-Animé' the players take turns to draw and (hopefully) place correspondingly-numbered counters on their cards, competing to be the first to complete the task. This superb example was first published

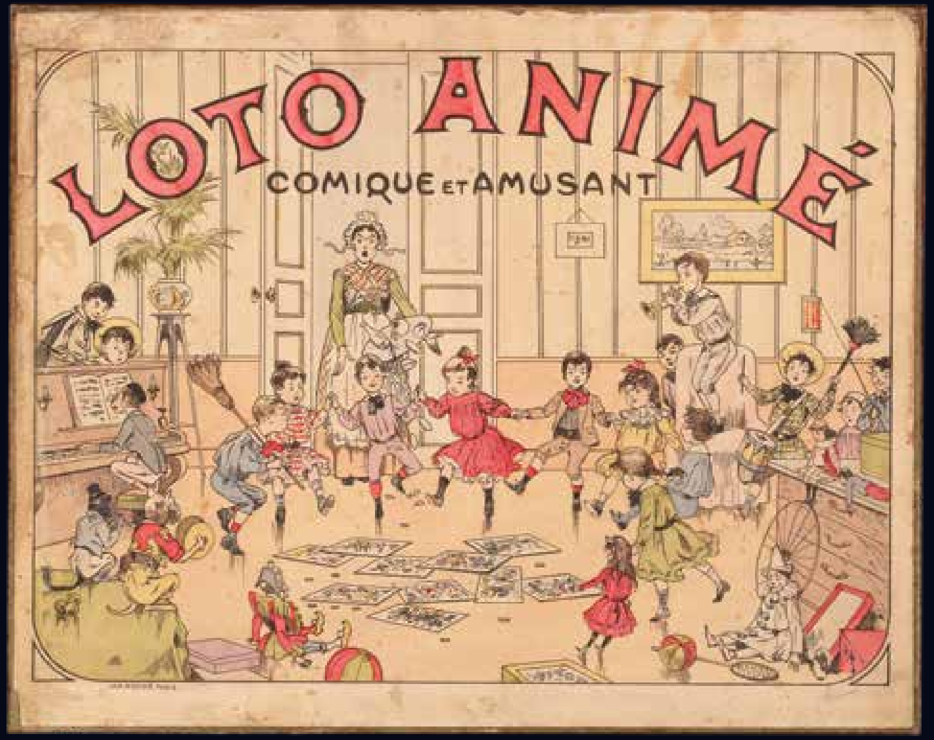


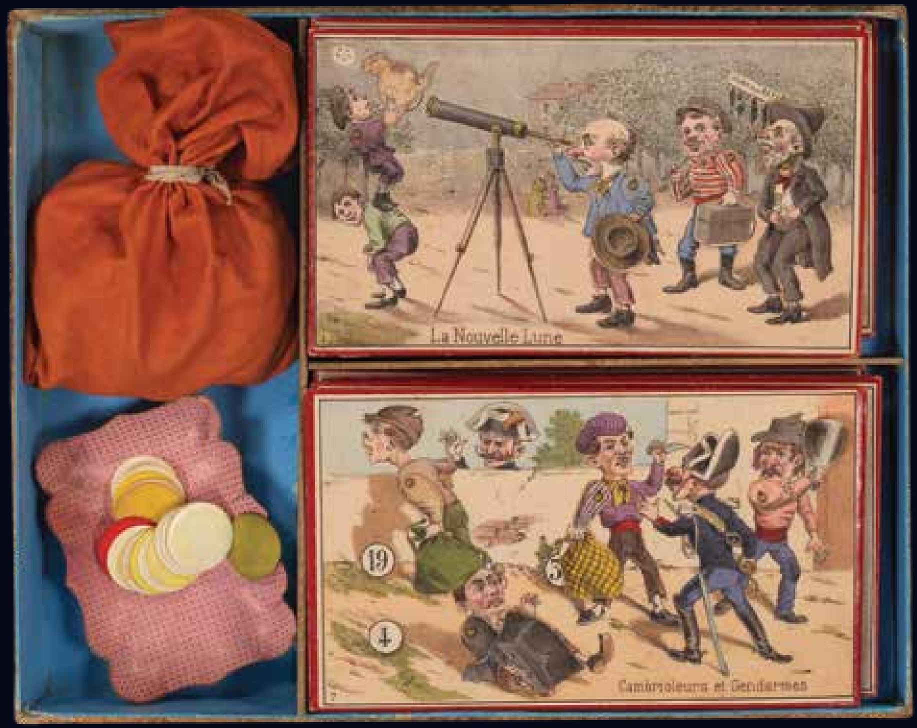


by Mauclair et Dacier in about 1900, and then reprinted, as here, by the Society for "Jeux et Jouets Francais".

To make it more interesting than a simple game of bingo, each of the cards in the present set has been animated with four moveable parts that both hide the numbers and illustrate a caricature scene of everyday life. The first card, 'Le Nouvelle Lune', illustrates an amateur astronomer trying to observe the moon through his telescope, watched by a variety of characters including a rat-catcher. The four moveable pieces covering the card's numbers include the astronomer's arm clutching his hat, boys lifting a dog to block the telescope, the rat-catcher with his trap in hand, and another man tilting his head back to reveal the number. With so many delicate moving parts, the game has rarely survived the rough treatment of children and time, and is scarcely found complete.

The manufacturers, Mauclair-Dacier, "fabrique spéciale de jeux" at 5 Rue Haudriettes in Paris, produced many games over a short period from its founding in 1893 until 1904 when it was subsumed into Les Jeux Réunis. The business attempted to produce new games every month with a special push towards Christmas, with products including moving panorama, zoetropes and several other sophisticated mechanisms.





PEEPSHOWS

How to make a book

120 **ENGELBRECHT, Martin**

[Engelbrecht's bookbindery].

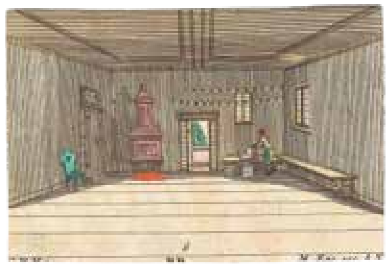
Publication
Augsburg, [c.1720-1750].

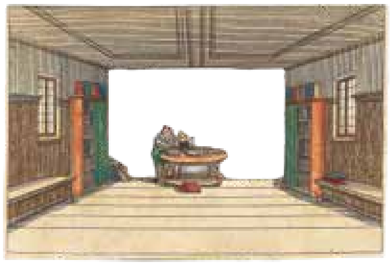
Description
Peepshow (95 by 145mm) with six etched sections, each with hand-cut windows, and contemporary hand-colour, housed in paper wrapper with manuscript inscription "Bookbindery".

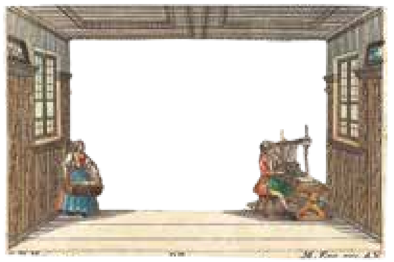
Number of items
1

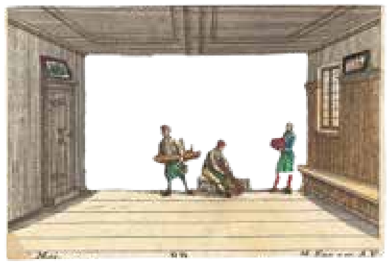
Engelbrecht's many peepshows have subjects including festivals, landscape views, theatrical performances, Biblical scenes, and domestic life. Among the finest and most interesting is his 'Bookbindery', in which each panel represents a detailed aspect of the production of an eighteenth-century book. These include beating paper sheets, folding them, sewing pages together, and then trimming the edges of the bound pages.

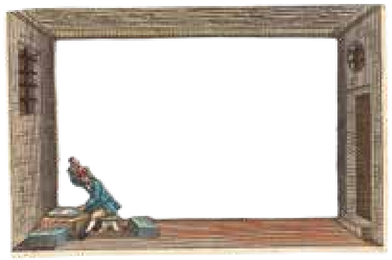
German engraver and publisher Martin Engelbrecht (1684-1756) devised "a revolutionary toy for parlour entertainment... sets of prints that were designed to be viewed slotted in specially designed boites d'optique" (Hyde). Engelbrecht's perspective theatres, or dioramas, were compact versions of the traditional peepshow, a large box in which three-dimensional scenes or objects were displayed through a peephole or magnifying glass. Through intricate paper engineering, he was able to manufacture optical devices that achieved the same effect, but could be folded into a small slipcase. Cut-out panels were slotted into purpose-built wooden boxes at intervals of around 60mm, starting with the front framework and finishing with a final solid background.

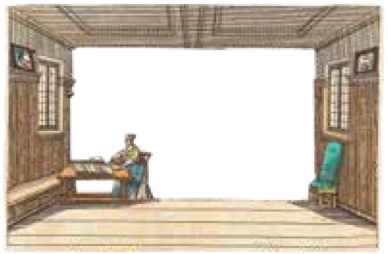


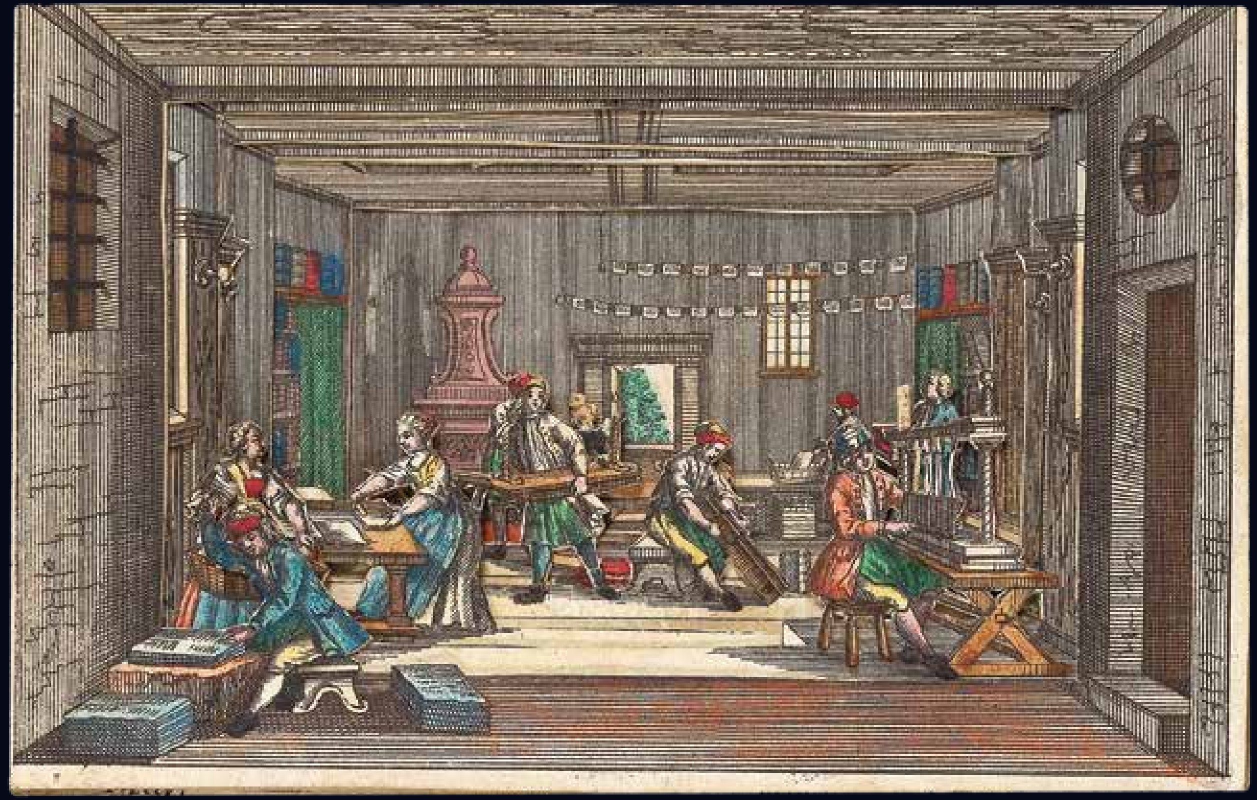












Get some perspective

121 **ENGELBRECHT, Martin**

[Six Engelbrecht peepshows, together with 42 miscellaneous sheets].

Publication
Augsburg, [c.1720-1750].

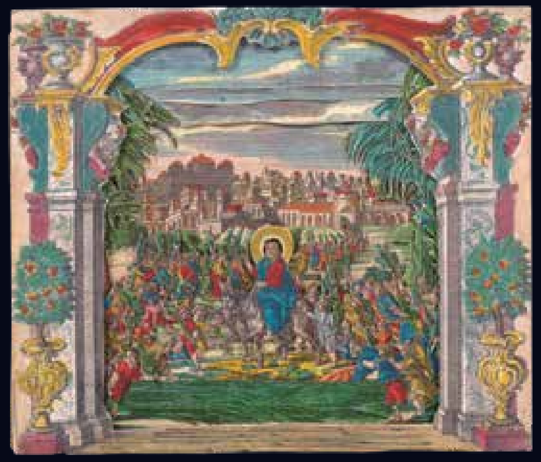
Description
Six peepshows (various sizes), each with five or six etched sections, most with hand-cut windows, and a backdrop, contemporary hand-colour, loose or in contemporary plain paper wrapper, with title and other manuscript inscriptions to versos.

Dimensions
Smallest: 75 by 90mm
Largest: 195 by 210mm

References
Hyde, 'Paper Peepshows. The Jacqueline and Jonathan Gestetner Collection', p.14.

Number of items
6

The Temperley Collection includes a wide selection of prints and views made by Martin Engelbrecht for his famous perspective theatres. Some sheets forming complete peepshows, while others are miscellaneous layers. Scenes include a Parisian cafe, a hunt, and the Biblical story of David and Goliath. Interestingly, the versos reveal that many were made on recycled paper, such as musical scores or calendars. For example, a peepshow depicting Christ entering Jerusalem on Palm Sunday, ornately hand-coloured and intricately cut, was made using paper on which the music and lyrics for a French ballad had been hand-written.



View
Of the Mall in St James's Park
THE WORLD OF TOMORROW · NEW YORK WORLD'S FAIR
TELEORAMA
Ein
Geſchenk für die Jugend
YOU CAN BE SU
Louis-Danube-Maine-Channel.
Le canal de Louis du Danube & du Mein.
Playhouse.
St MA
No. I.
UNCH!
hundert Jahre Buchdruckerkunst
1940
40
hundert Jahre Bauersche Gießerei Frankfurt a. M.
gegründet 1837
La première route de fer EN ALLEMAGNE entre Nuremberg & Furth
Deutſchland's erſte Eiſenbahn zwiſchen NÜRNBERG und FÜRTH
The first rail-road IN GERMANY between Nuremberg and Furth
БОЖЕ, ЦАРЯ ХРАНИ

Perspective theatres with a theatrical provenance

122 [ANONYMOUS after Martin ENGELBRECHT]

[Menotti archive of decoupage Engelbrecht peepshows].

Publication
[Probably Germany, c.1780s].

Description
29 complete peepshows, 15 incomplete, and 17 single panels, composed of 317 collage sheets (avg. 105 by 155mm), cut from engravings with contemporary hand-colour, and pasted to hand-coloured paper frames, some with manuscript inscriptions to verso in black ink; housed in 69 modern paper envelopes (avg. 190 by 125mm) with modern manuscript inscriptions in black ink.

References
Alberto Milano, private correspondence with David Temperley.

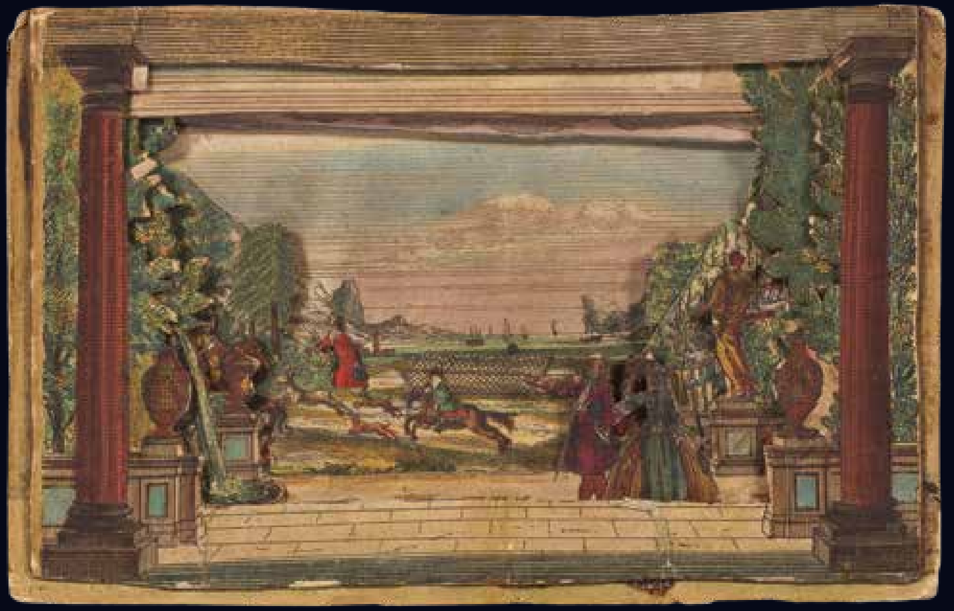
Number of items
29 complete sets
15 incomplete sets
17 singletons

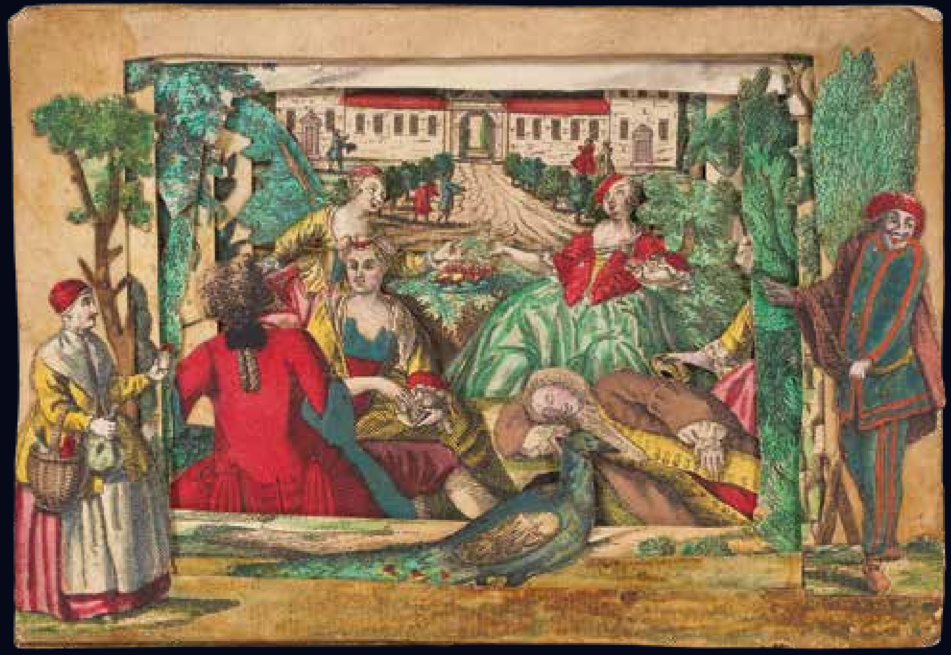
During the eighteenth and nineteenth centuries, some innovative amateurs took to creating their own sheets for peepshows (see item 123), by mixing and matching elements from existing prints. These collages frequently included characters, creatures, landscapes, and objects cut out from Engelbrecht sheets, and recomposed into new scenes. According to Alberto Milano, author of 'Martin Engelbrecht: Perspektivtheater - Dioramen', these 'amateurs were often people of taste and ability at the level of professionals, several examples are known in the XVIII century aristocratic Italian families and many more could be found in France, England, Austria and Germany'.

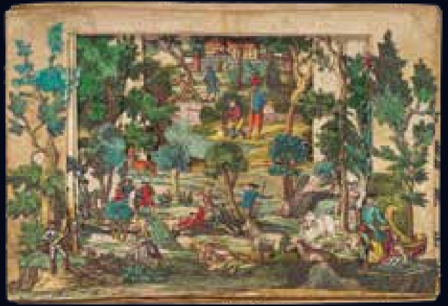
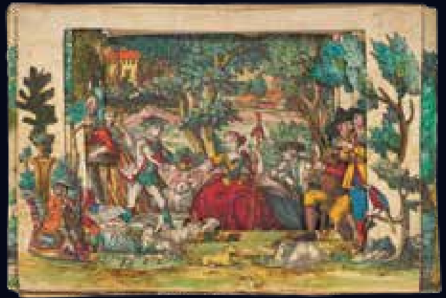
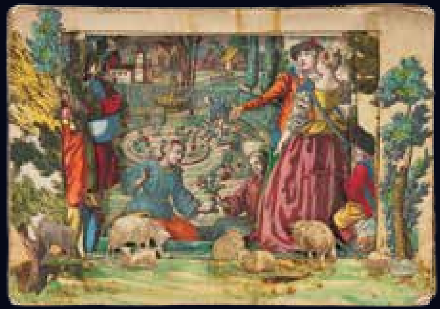
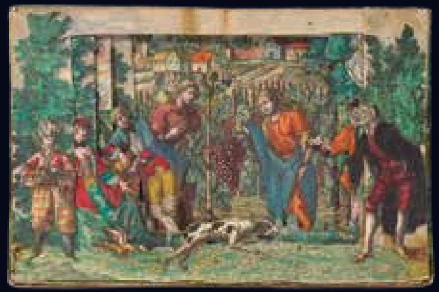
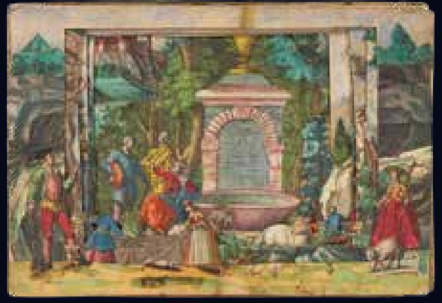
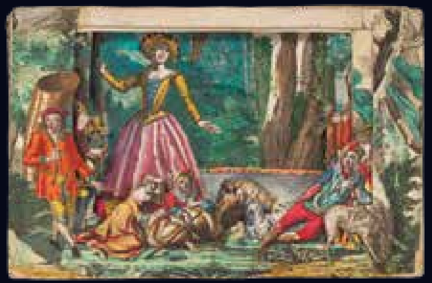
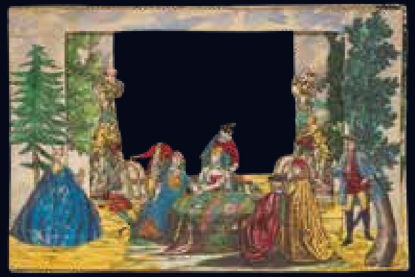
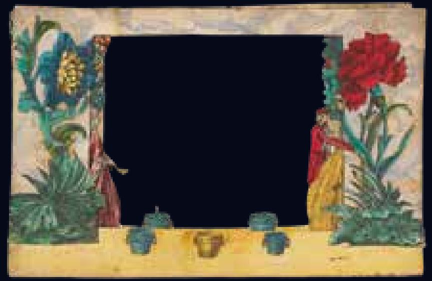
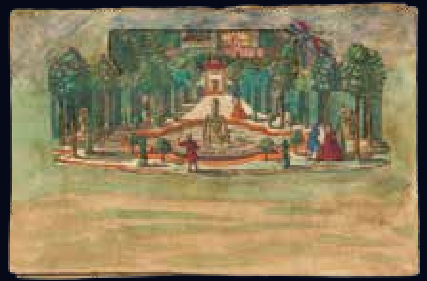
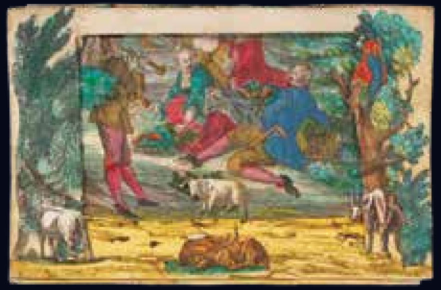
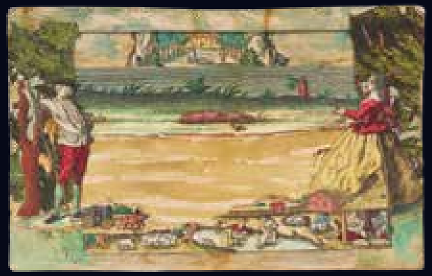
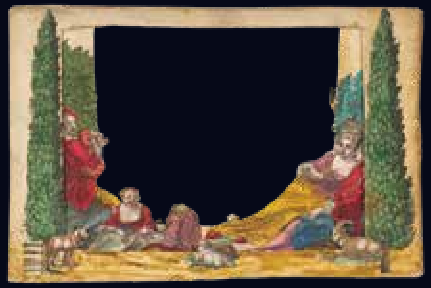
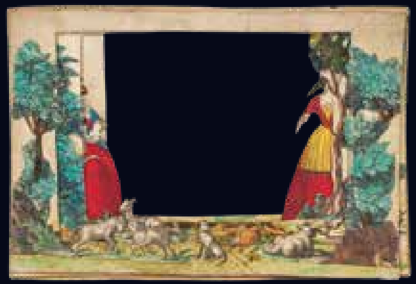
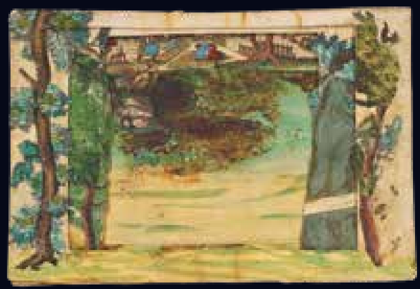
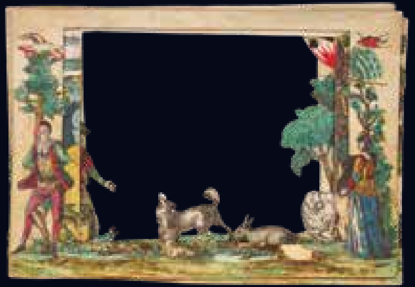
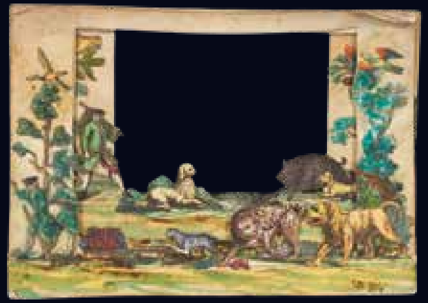
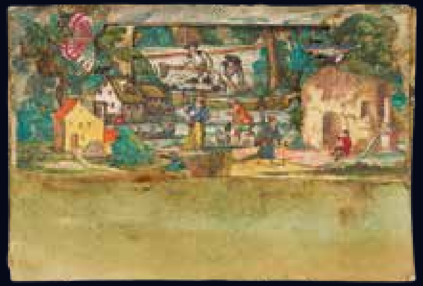
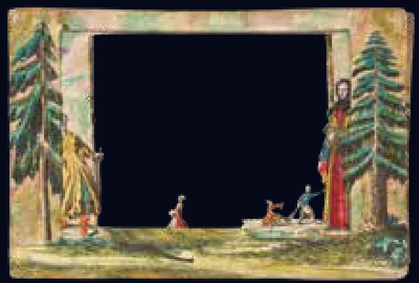
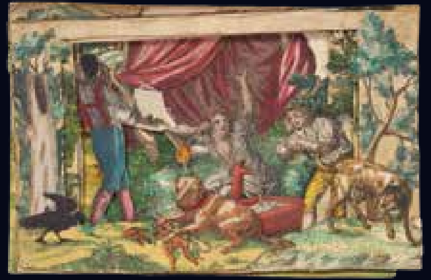
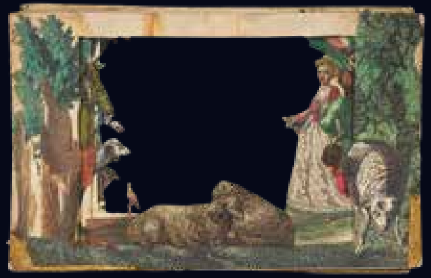
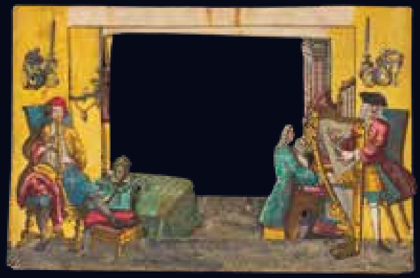
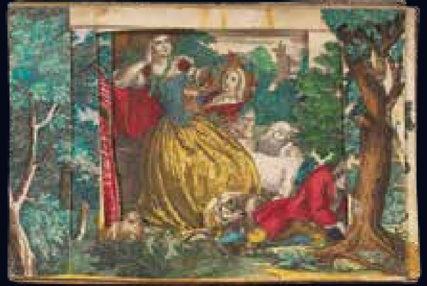
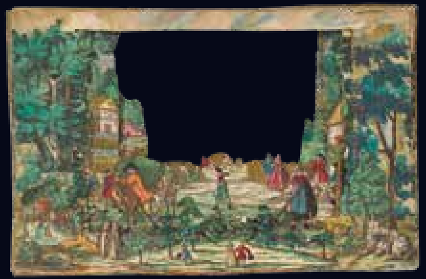
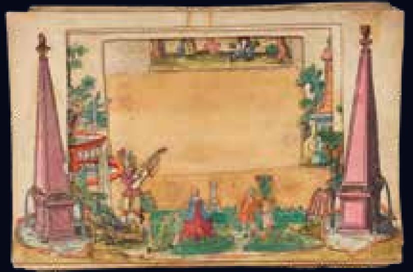
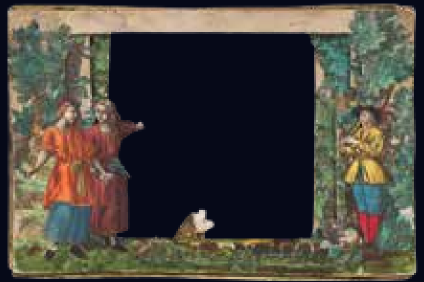
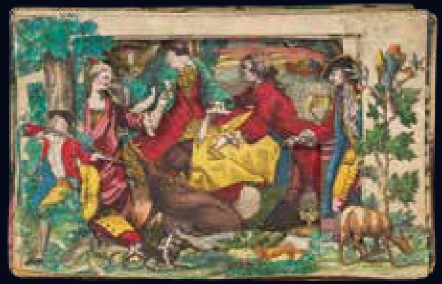
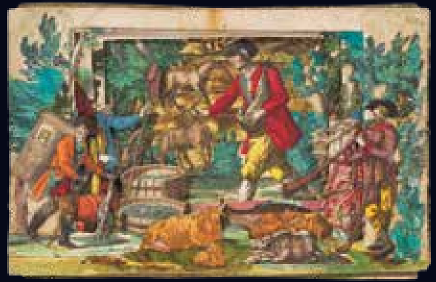
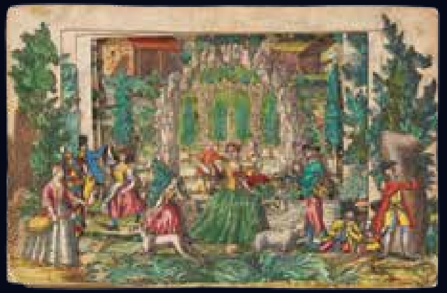
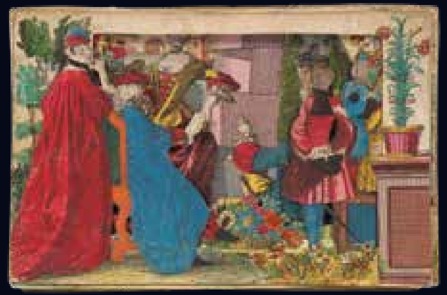
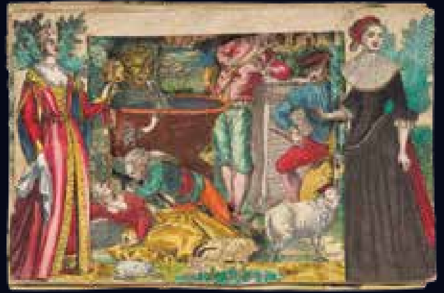
The Temperley Collection includes 29 complete sets, each consisting of six collaged sheets, which would be slotted into a perspective theatre box to create full, detailed, and visually-deep scenes. The subjects portrayed include festivals, landscapes, and pleasure gardens. One set of six has images pasted to each side of the card. There are also numerous incomplete sets, seven containing two sheets, nine containing three, 15 containing four, and five with five sheets. In addition, there are 17 miscellaneous individual sheets, numbered on the back: of the "Number 1" cards there are seven: all distinct; there are two each of the "Number 3", "Number 4", and "Number 6" cards; and four "Number 5"s. Subjects include rural adventures, ornate rooms inside palaces, and bustling towns. Ironically, the perspective often gives away the amateur nature of these sheets, as many figures appear wildly out of proportion.

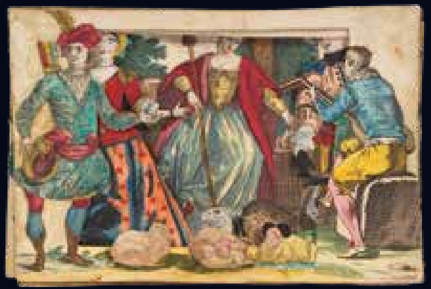
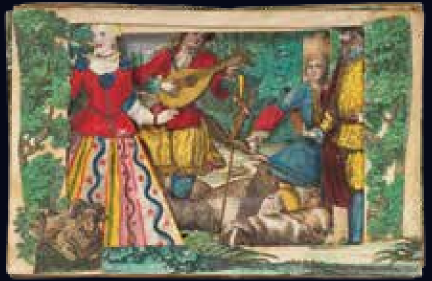
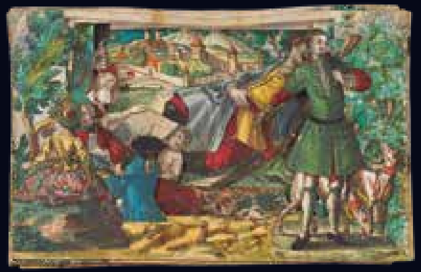
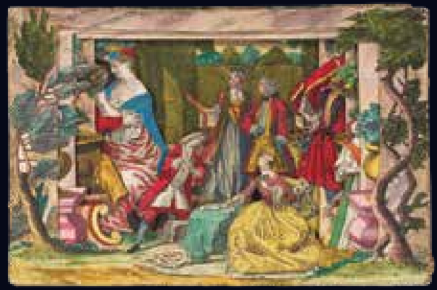
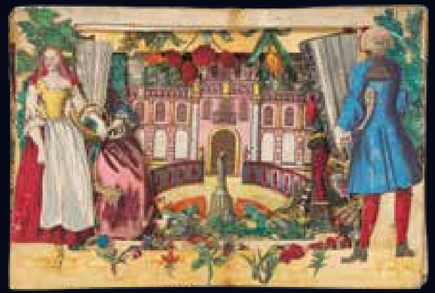
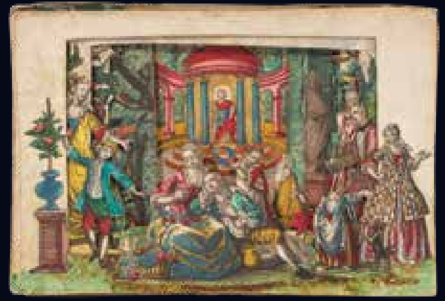
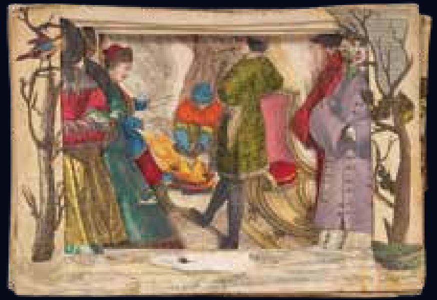
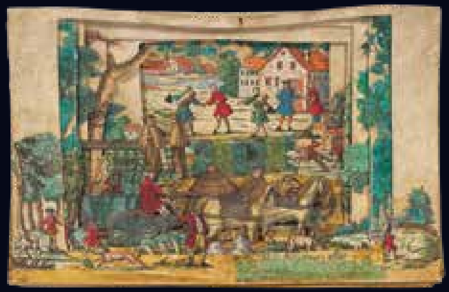
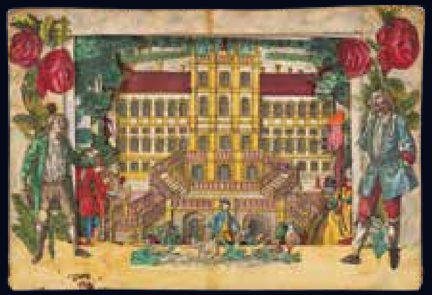
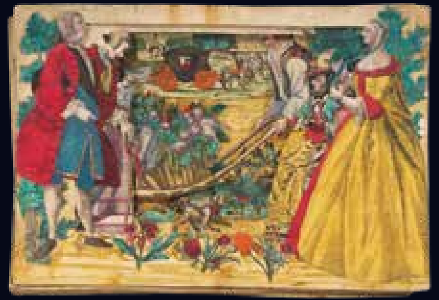
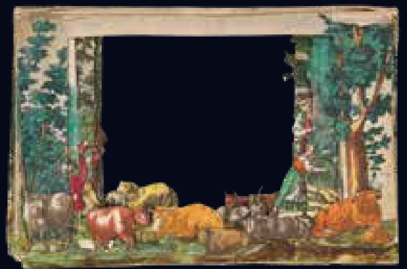
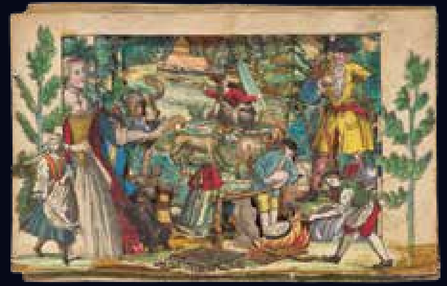
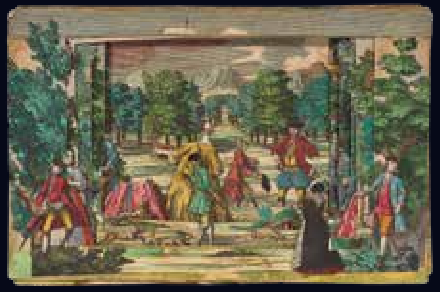
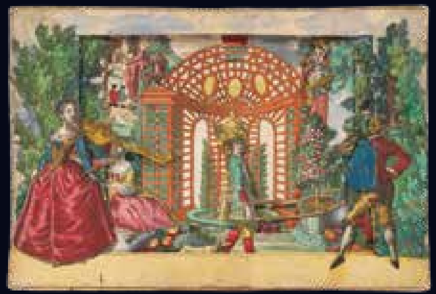
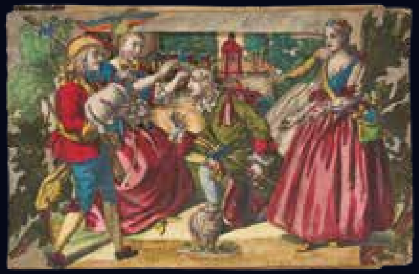
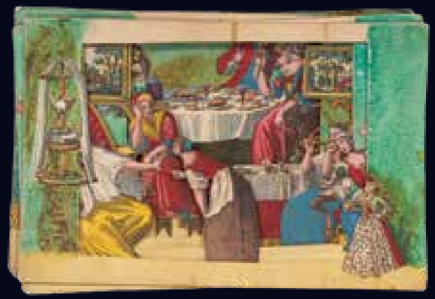
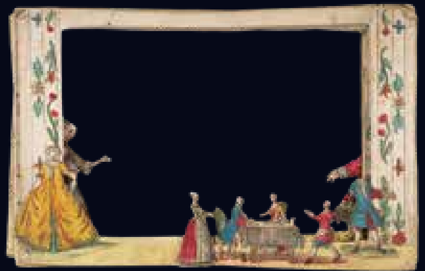
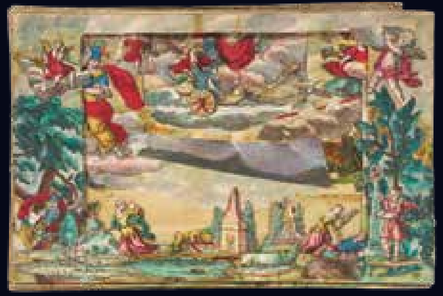
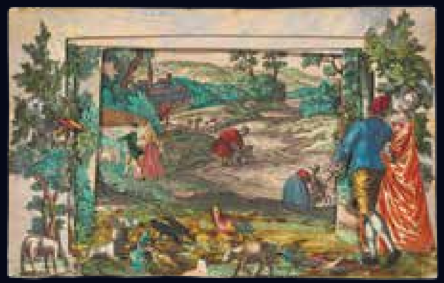
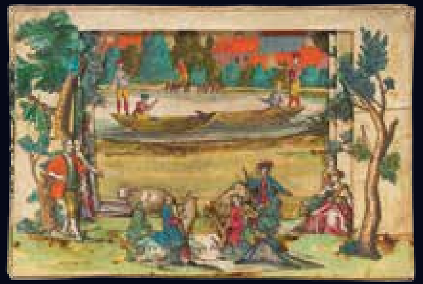
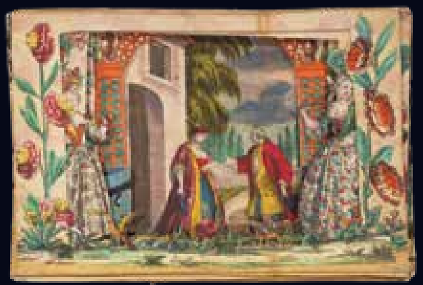
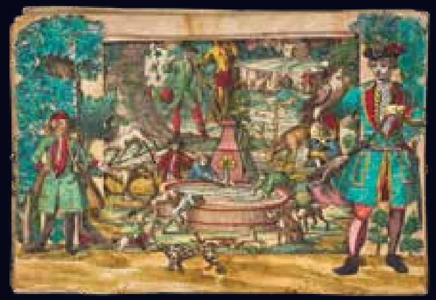
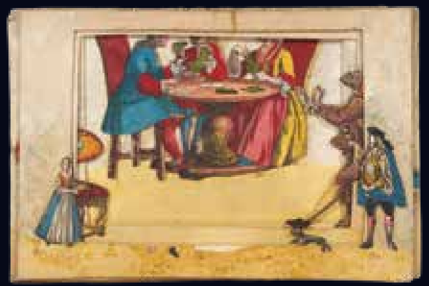
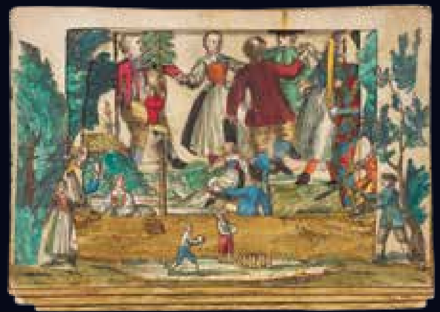
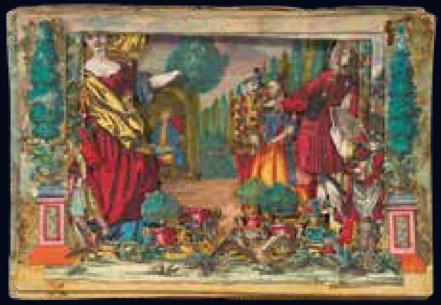
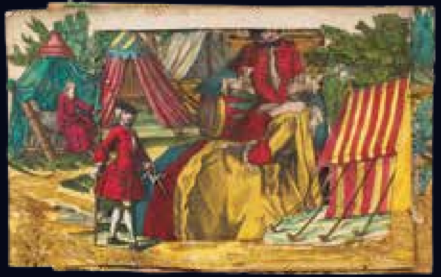
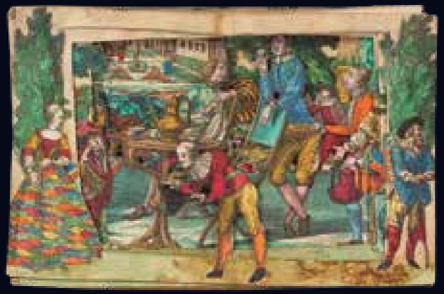
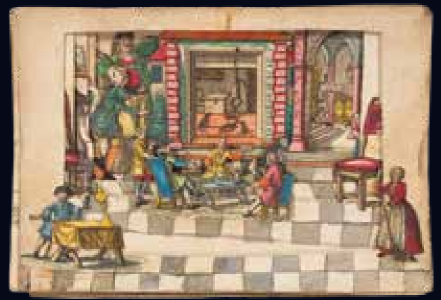
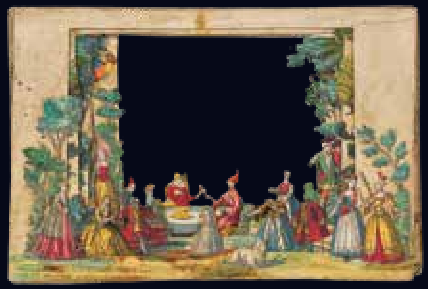
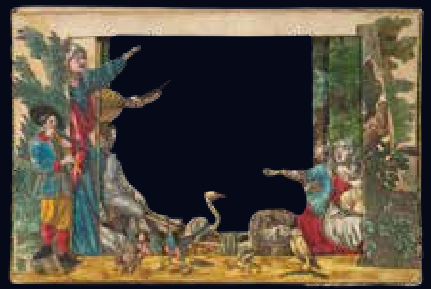
The sheets were owned by composer, director, and playwright, Gian Carlo Menotti. Menotti may have acquired them during the mid-twentieth century, when he was a central figure in the New York art scene. In 1972, he purchased a seventeenth-century estate, Yester House, in East Lothian, and upon his death in 2007 much of the estate was auctioned. The 317 cards are housed in modern envelopes with Menotti's brief annotations, for example "confuso", "quinte", and "no completa", as well as Rosemary Temperley's notes.

Provenance
Gian Carlo Menotti (1911-2007), his sale Thomas Roddick, 'The Residual Contents of Yester House, Gifford, Edinburgh', October 8th, 2015, Lot 16.





200 years of peeping

123 VARIOUS MAKERS

[40 peepshows].

Publication
Britain, France, Germany, Denmark, United States, [1820s]-2006.

Description
40 peep shows (various sizes), in various media - engraved, lithographed, digitally printed, and manuscript, some bound, some loose, some with original slipcases and envelopes.

Dimensions
Smallest: 105 by 140mm
Largest 190 by 235mm

Number of items
40

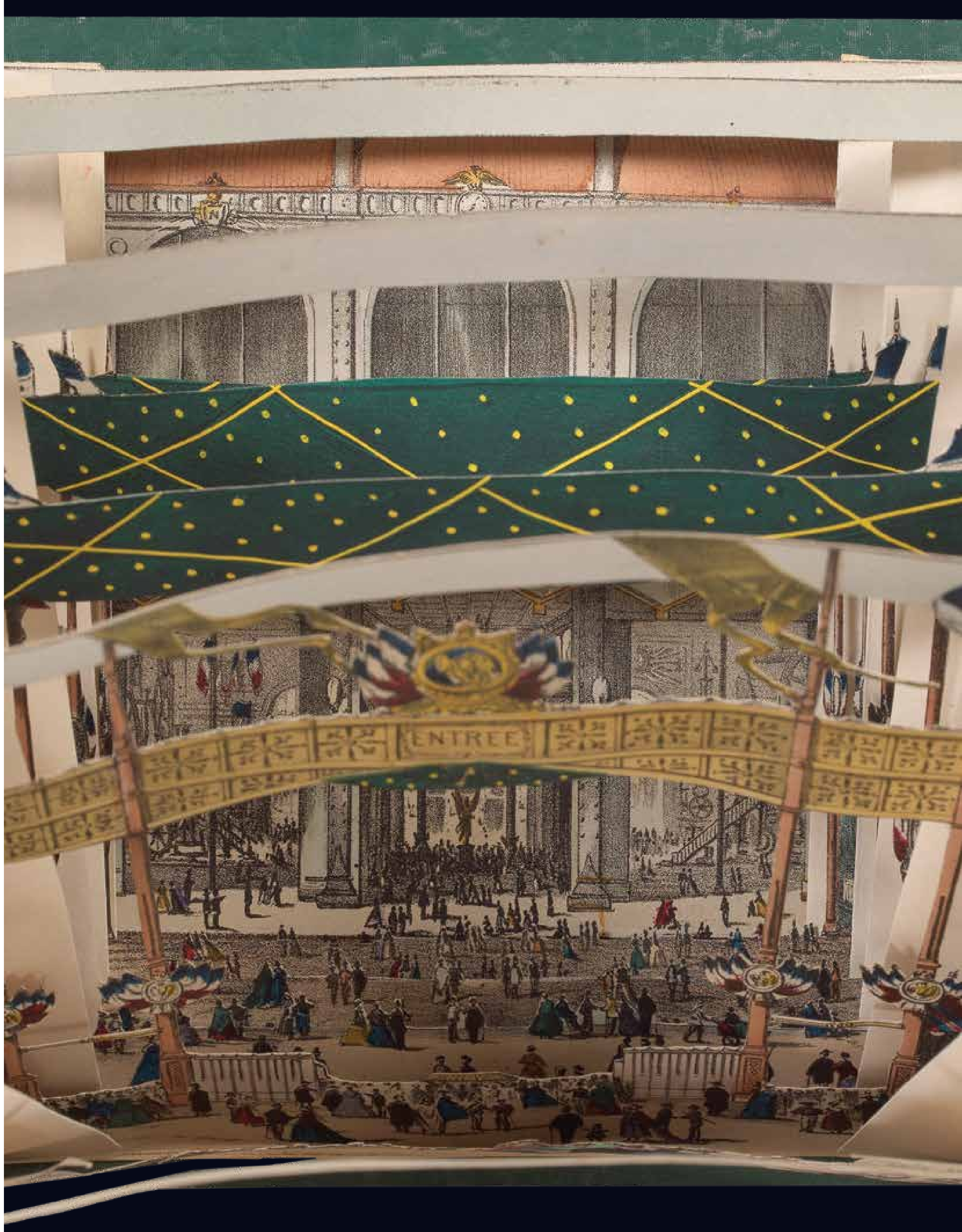
Eighteenth century advances in paper engineering meant that the peepshow, which had previously taken the form of a large box carried around by wandering showmen, could be made compact. Innovated in Germany by Martin Engelbrecht (see item 120), the paper peepshow was soon replicated in Britain and France, and became popular during the Victorian era. The back panel, on which a scenic background is typically found, can be pulled away from the front panel, which has a hole or wider framework through which to "peep", to which it is attached by concertina hinges that connect multiple cut-out layers, augmenting the depth of the scene, by adding different figures, objects, and structures.

The Temperley Collection includes a wide range of nineteenth, twentieth, and even twenty-first century peepshows. Many of the earlier examples reflect the novelty of the form in their intriguing names, such as 'The Areorama', published by Samuel and Joseph Fuller in the 1820s and showing a view of Regent's Park, the 'Theatreama', a playhouse peepshow from around 1825, and 'Teleorama', a German publication from the 1830s containing a pastoral scene for children.

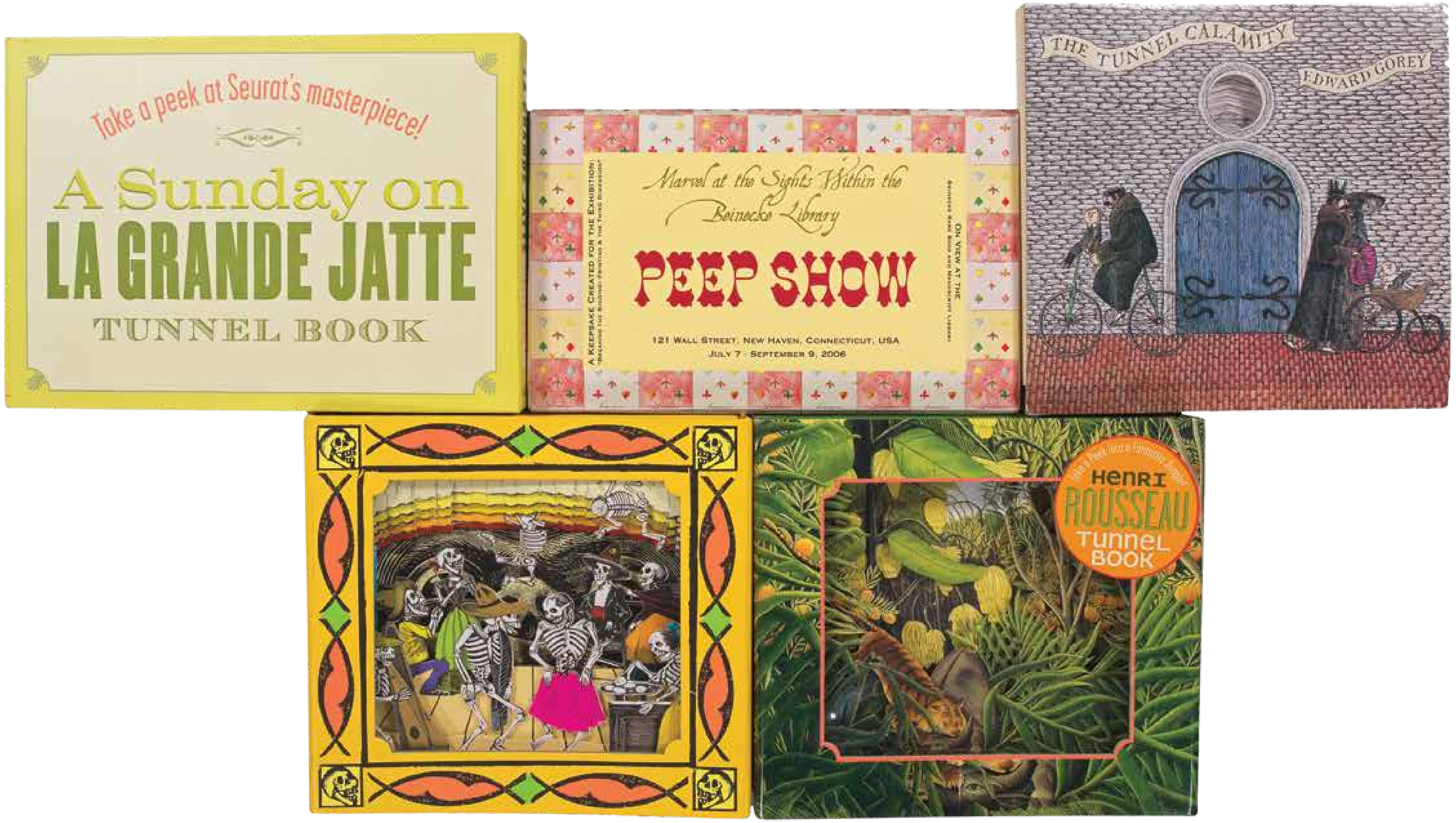
Notable events were often represented by peepshows and sold as souvenirs. For example, the appearance of the celebrated elephant, Mademoiselle D'Jeck, in a production of 'The Elephant of Siam' at the Adelphi Theatre in 1829 was made into one, with a folding panel allowing the scene to be changed.

The Great Exhibition of 1851 also brought about many commemorative peepshows by prominent printmakers such as William Spooner and Charles Lane. 'Lane's Telescopic View of the Ceremony of her Majesty opening the Great Exhibition' contains eight cut-out layers between the front peephole and the back board, creating a magnificent impression of the Crystal Palace bustling with visitors. The next decade, Paris hosted the Exposition Universelle of 1867, which is captured in a sumptuous peepshow showing the entrance to the fair, which was held on the Champ de Mars and attracted 15 million visitors in the seven months that it was open.

During the following century, peepshows began to be associated more with children, although this did not stop the Shell oil company producing one in 1935 to promote its advertising campaign: "In winter & in summer you can be sure of Shell", accompanied by two telescopic views representing each season. Nonetheless, twentieth century peepshows were generally aimed at a young audience, with Thomas Werner Laurie publishing several series of "show books", including works by Enid Blyton, Biblical scenes, and ballets. Each "Werner Laurie Showbook" came with instructions and diagrams of how to put together the peepshow, which involved the user removing the covers, cutting out the pages, and inserting them into the bellows. Much of the fun to be found in these volumes was no doubt in this construction!



In 2006, the Beinecke Rare Book and Manuscript Library made "a keepsake created for the exhibition: "Breaking the Binding: Printing & the Third Dimension"", which invited the viewer to "marvel at the sights within the Beinecke Library". A window in the side of the monumental building designed by Gordon Bunshaft allows the viewer a glimpse into the library with its famous translucent marble façade. Additional interchangeable panels are included, showing various features of the library, its huge collection, and figures associated with the institution.


Take a peek at Seurat's masterpiece!
A Sunday on
LA GRANDE JATTE
TUNNEL BOOK
A Keepsake Created for the Exhibition: "Breaking the Binding: Printing & the Third Dimension"
Marvel at the Sights Within the Beinecke Library
PEEP SHOW
121 Wall Street, New Haven, Connecticut, USA
July 7 · September 9, 2006
On View at the Beinecke Rare Book and Manuscript Library
THE TUNNEL CALAMITY
EDWARD GOREY
Henri
ROUSSEAU
Tunnel
Book

CALENDARS

A Gregorian Calendar

124 [ANONYMOUS]

Perpetual Kalender.

Publication
[Britain], 1783.

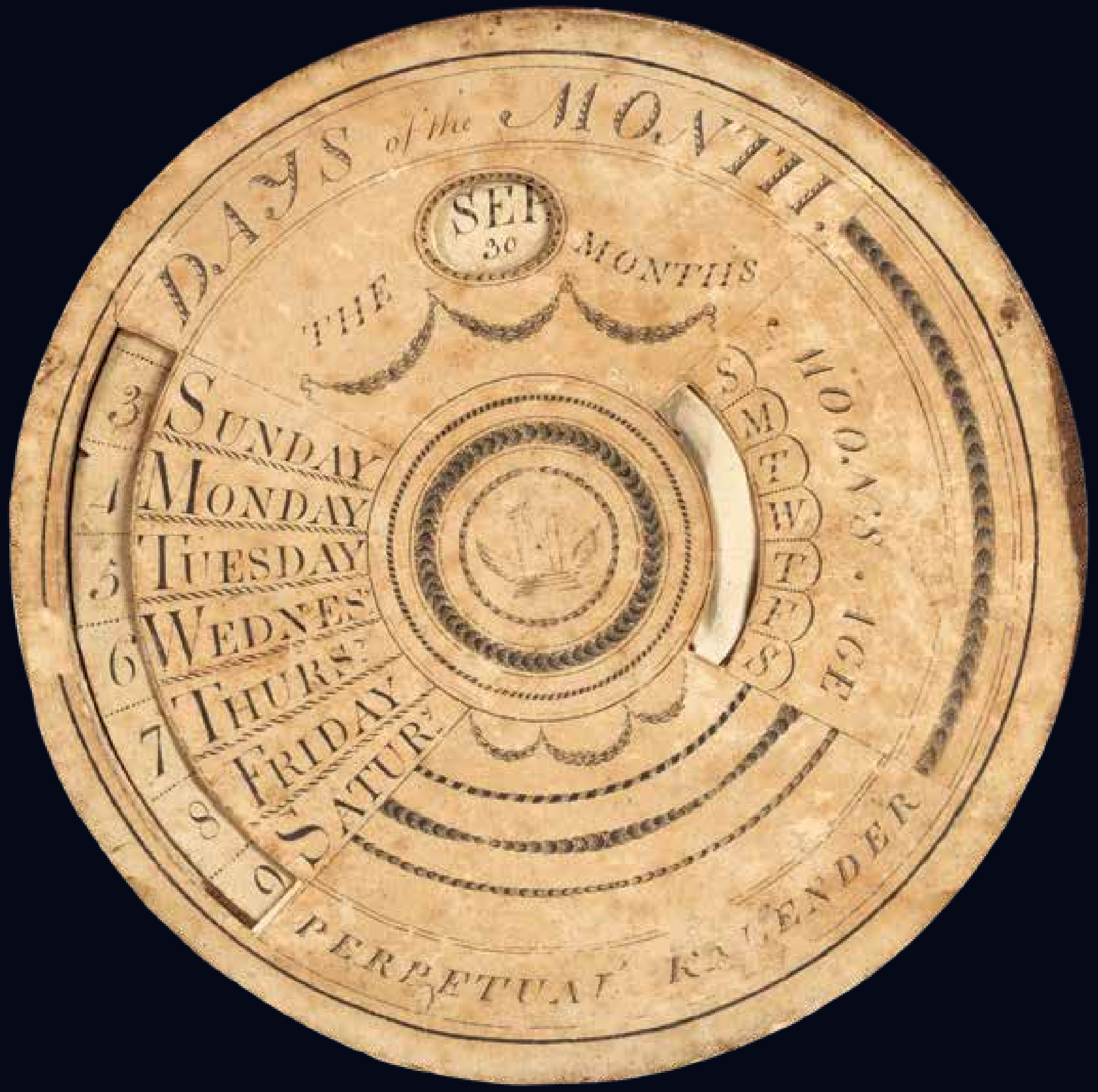
Description
Volvelle, engraved in three parts (165mm in diametre), showing the number of days in the month, the days on the week, lacking the "age of the moon" calendar, each mounted on concentric revolving wooden dials.

Dimensions
165 by 165mm (6.5 by 6.5 inches).

Number of items
1

Dated "1783" in manuscript on the verso: an auspicious year, in which the Treaty of Paris was signed, ending the Revolutionary War; the "Great Meteor" passed over the British Isles; and the Robert frères flew in a balloon over Paris.

Invented in the mid-eighteenth century, the perpetual calendar allows the user to look up the day of the week for any given date. Revolving plates within the present instrument are turned to set the month, and the dates then line up alongside the relevant day.


DAYS of the MONTH.
THE
SEP
30
MONTH'S
MOON'S · AGE
SUNDAY
MONDAY
TUESDAY
WEDNES
THURS
FRIDAY
SATUR
S M T W T F S
3 4 5 6 7 8 9
PERPETUAL KALENDER

Roll back the years

125 [VARIOUS MAKERS]

[13 Calendars].

Publication
[Britain, Germany, Austria, United States, c.1768-1934.

Description
13 calendars (various sizes), one manuscript and 12 printed, with various moveable elements, including flaps, pop-ups, pull-tabs, rotating, and or drawstrings.

Dimensions
Smallest: 120 by 55mm
Largest: 405 by 280mm

Number of items
13

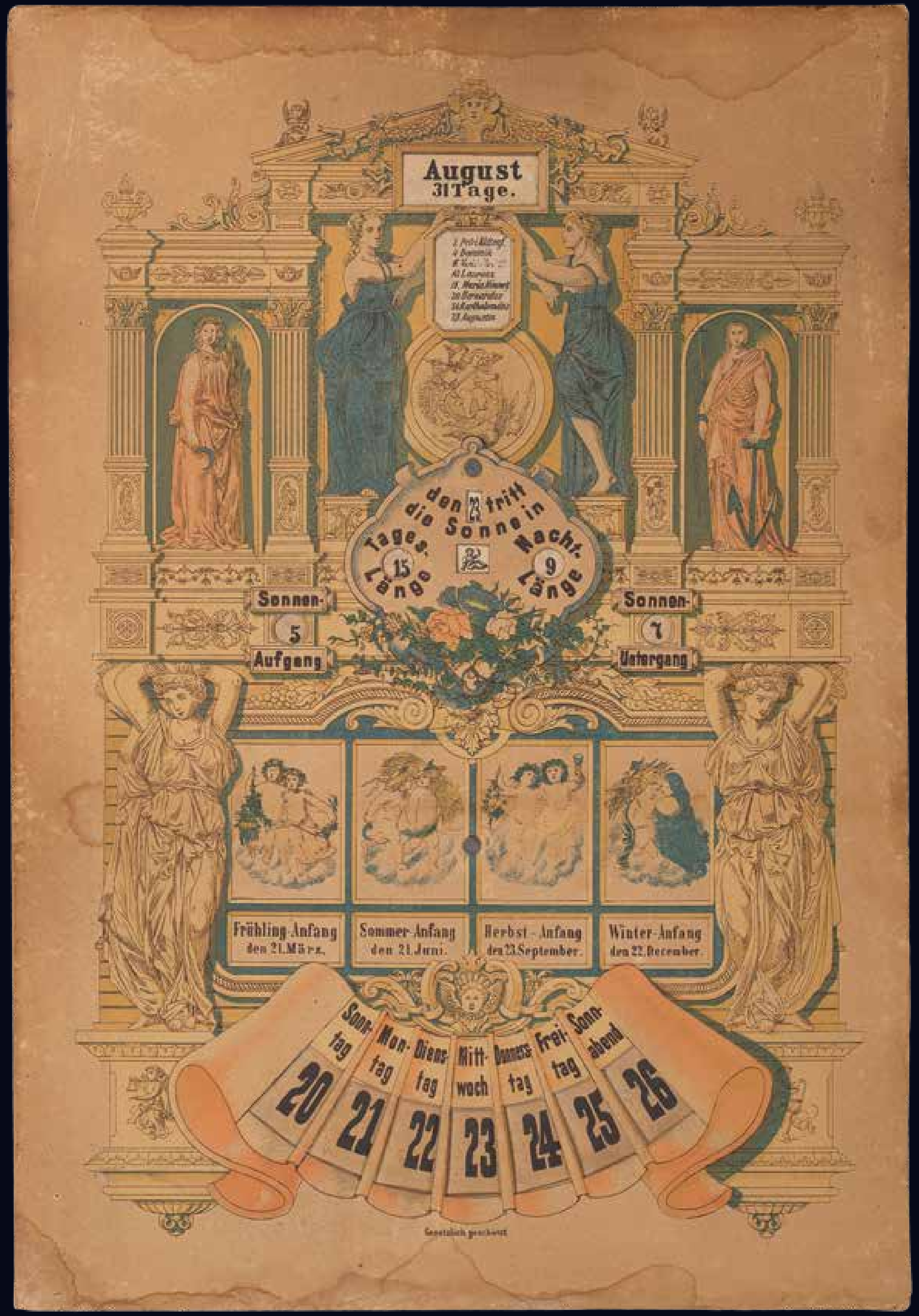
Everyday printed commodities such as playing cards, souvenirs, and calendars, which are either in constant use or widely proliferated, prove useful promotional tools, and for this reason were produced as some of the earliest forms of commercial advertising, outside of the notices listed in local newspapers. London stationers S.D. Edwins & Sons and Joseph Mansell, published a series of perfumed promotional calendars, of which the Temperley Collection contains those from 1874 and 1878 by the former, and that from 1877 by the latter, which unfolds into a small fan. A similarly-structured calendar for 1893 shows a different lady, domestic scene, or decorative motif on each slat of the fan.

Not all calendars were promotional, however, with printmakers selling ever more elaborate designs. To celebrate the dawn of a new century, Ernest Nister published a calendar featuring a moving view of the Houses of Parliament and Big Ben from across the Thames. When the drawstring is pulled, a boat glides across the river, lowering its funnel to pass beneath Westminster Bridge.

The same year, Raphael Tuck & Sons published a wonderful 'Merry-go-Round Calendar for 1900', consisting of a moving, three-dimensional paper model of a ferris wheel. In each of the swinging baskets, on which the monthly calendars are printed, ride anthropomorphised cats and dogs, looking both nervous and thrilled, while a pack of expectant pups wait for their turn at the bottom of the ride. Although the artist is not credited, the cats are drawn in the style of Louis Wain, who worked with the Tuck firm on multiple projects.

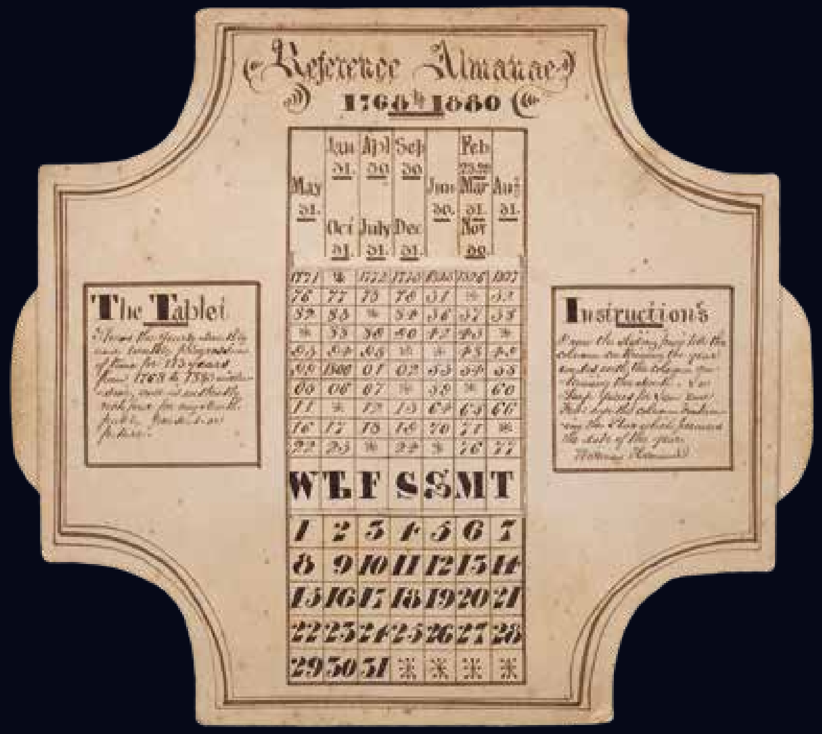
Anthropomorphised dogs featured again in Tuck's 1908 calendar, which depicts a pack of pooches driving a car, the number plate of which is "AD1908"; the bonnet opens to reveal the days and months. Likewise, 'Dog Days' features a puppy with a white bow, framed by a wreath of canine portraits; the dog at the bottom of the wreath reveals a fan calendar for the year. Perhaps given as a Christmas or New Year's present, an anonymous calendar for 1908 takes the form of a card, the front of which reads "Joyous Chimes", and the interior of which features a multi-layered pop-up decorated with birds, bells, and flowers. A later calendar, published in 1934, probably in the United States, shows a figurine of a young boy captioned "I'se jest chock-full o' dates"; he is holding the pages of the calendar, which are entitled 'Many Happy Days'.

In addition to annual calendars, the Temperley Collections also includes an early advent calendar. The first printed advent calendars were made in Germany at the beginning of the twentieth century by lithographer Gerhard Lang. Soon numerous other publishers had begun producing their own, including St. Johannis-Druckerei Lahr-Dinglingen of Baden. In the 1920s and 1930s, this firm sold a three-dimensional calendar in the form of a house, whose 26 windows were to be opened one day at a time. On the upper storey, four nativity scenes are illustrated on each of



the sides, and above them are lyrics from the German Advent hymn ‘Wie soll ich dich empfangen’.

Another German print, probably published around the turn of the century in Austria, is a perpetual calendar with two volvelles, which can be turned to change the dates shown through the windows in the main image. By doing so, the user reveals all sorts of information, including the day of the week, hours of daylight, sunrise and sunset, saints’ days, and signs of the zodiac. Surrounding these details are Classical motifs including pillars, robed statues, and winged putti. A similar moveable almanac was made over a century earlier by William Hammond. The handmade calendar can be made to show information for the years 1768 to 1880: the instructions inform the user that they must “draw the sliding piece till the column containing the year unites with the column containing the months”.



1893
JANUARY

BIEDERMEIER

Greeting cards from the late-eighteenth to mid-nineteenth century

126 [ANONYMOUS]

[Group of 67 Biedermeier cards].

Publication
[1788-c.1830s].

Description
67 etched, engraved, stipple-engraved, and aquatint prints (various sizes), with contemporary hand colour, featuring a variety of shapes and transformational mechanisms, some with manuscript inscriptions in pen and ink.

Dimensions
Smallest: 85 by 45mm
Largest: 200 by 125mm

References
Weibel, 'Die Sammlung Werner Nekes', exhibition catalogue, Landesmuseum Joanneum, Graz 2003.

Number of items
67

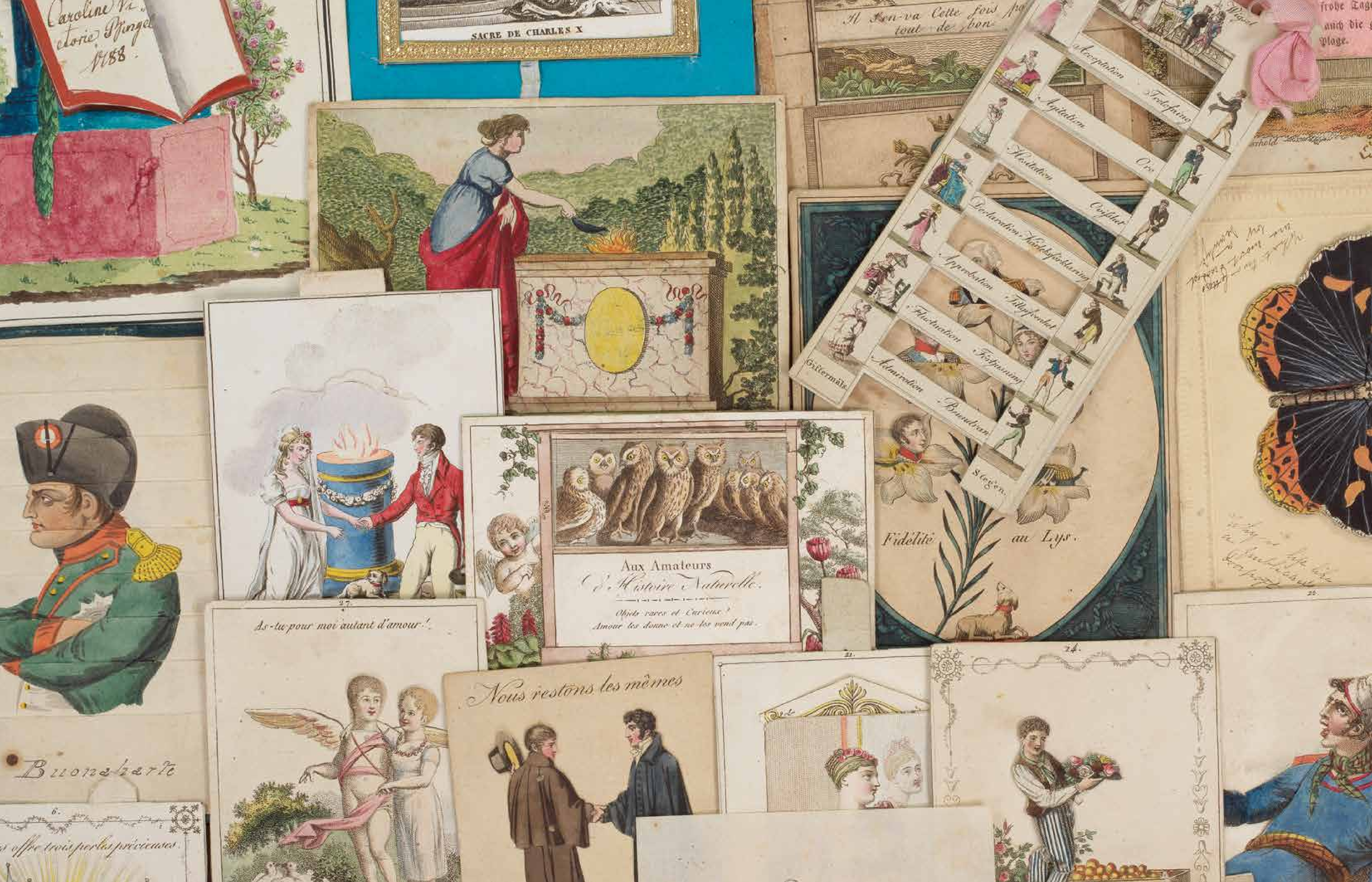
A significant collection of greeting cards in French, German, Danish and English, dating from the late-eighteenth to the mid-nineteenth century. The cards vary in subject from the romantic, with one Danish card predicting that the young recipient will find the boyfriend she's been hoping for within the year, to the commemorative, with another mourning the death of a beloved uncle.

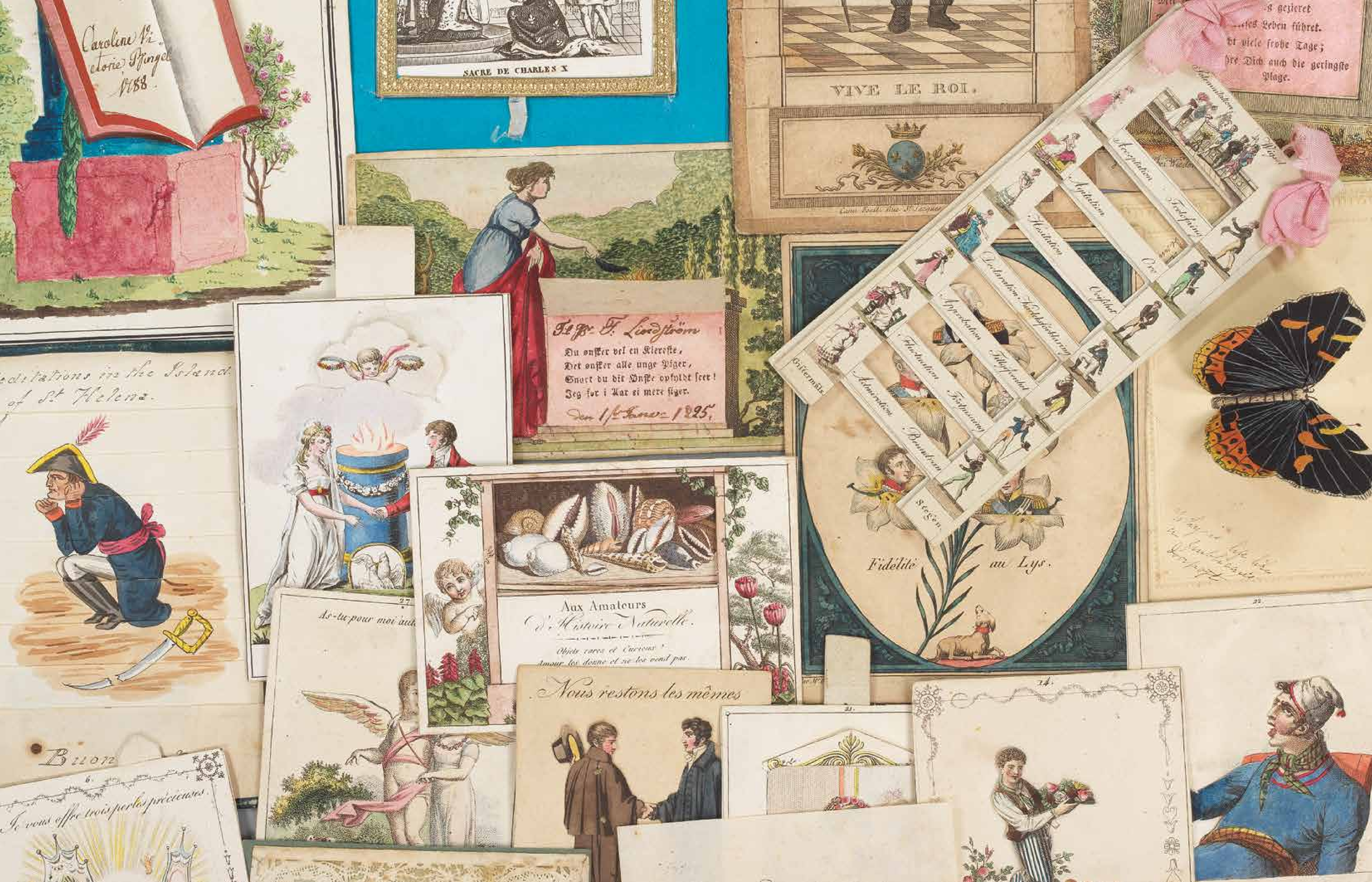
Some have moveable elements, for example a French card that shows a uniformed man looking out to sea and remarking that "He's leaving for good this time" which, when transformed, shows Louis XVIII and is captioned "Vive le roi". Another shows a portrait of Napoleon which can be transformed to show the leader crouching down beside a broken sword, captioned, in French: "Meditations in the Island of St. Helena".

One German card takes the shape of a ladder, embellished at the top with two pink fabric bows. Each rung of the ladder, flanked by the portraits of a young couple, represents a stage in the courting process, starting with "admiration", moving through "declaration" and "hesitation" until finally there is an "acceptance", culminating in the "solemn words" of the marriage vow.

Biedermeier is a caricature of the everyman. The term comes from the German adjective "bieder", meaning plain and conventional, and "meier", a common surname, and came to be associated with the safe and moderate artistic style of the early-nineteenth century. The Congress of Vienna in 1815 had given rise to a period of stability and restoration, and there was a renewed interest in traditional values and home life. The domestic was exalted, and this is reflected in the artistic and cultural output of the time, including "Biedermeier cards". These cards were exchanged on holidays, sent to mark milestones, and given in courtship. While their subject is generally limited to the sphere of domestic life, a huge variety were produced, often with exquisite paper engineering in the form of tab and flap mechanisms which transformed the scene shown on the card. Vienna was the centre of production for Biedermeier cards, although there are many examples from other cities such as Augsburg, Graz, Nuremberg and Prague.

"Forty out of approximately one hundred publishing houses marketing greeting cards during the Biedermeier era were located in Vienna. The city was the cradle of the "mechanical" greeting card, which between 1810 and 1830 stood out for its virtually inexhaustible reservoir of witty ideas. The so-called "Streifenzugkarte" (pull-strip card), a popular variant of accordion cards, featured images and texts on inserted and extendable paper strips or silk ribbons. Once their ends, extending beyond the margins, were pulled, the contents of these cards were exposed. The so-called "Drehkarte" (pivoting card) was another popular type of greeting card. It functioned with a knotted thread that served as a pivot by which the scenes could be changed. The so-called "Hebelzugkarte" (lever and pull-out card) was a combination of these two variants and allowed movement in all directions. The most refined arrangements and combinations resulted in countless variants, all of which sought to conceal and playfully reveal the private secrets and wishes" (Weibel).


Caroline V...
...torie Pfingel
1788
SACRE DE CHARLES X
Il s'en-va cette fois
tout de bon
frohe Tage
auch die
Plage.
Vigsel
Acceptation
Agitation
Hesitation
Oro
Declaration
Oqvaldet
Kärleksförklaring
Approbation
Tillgifvenhet
Fluctuation
Förtjusning
Admiration
Beundran
Giftermål.
Stegen.
Fidélité au Lys.
Aux Amateurs
d'Histoire Naturelle.
Objets rares et Curieux!
Amour les donne et ne les vend pas.
27.
As-tu pour moi autant d'amour!
Nous restons les mêmes
21.
14.
22.
Buonaparte
6.
offre trois perles précieuses.


Caroline Vi
ctorie Spingel
1788
SACRE DE CHARLES X
VIVE LE ROI.
Cani Eccli. Rue St. Jacques
Giftermåls
Admiration
Beundran
Fluctuation
Approbation
Tillfredshet
Declaration
Kärleksförklaring
Hesitation
Agitation
Acceptation
Stegen
Fidélité au Lys.
Meditations in the Island
of St. Helena.
27
As-tu pour moi au
Aux Amateurs
d'Histoire Naturelle.
Objets rares et Curieux!
Amour les donne et ne les vend pas.
Nous restons les mêmes
Buon
6.
Je vous offre trois perles précieuses.
22.
21.
14.

Til Hr. F. Lindström

Du ønſker vel en Kierеſte,
Det ønſker alle unge Piger,
Snart du dit Ønſke opfyldt ſeer!
Jeg for i Aar ei mere ſiger.

Den 1ſte Januar 1825.

s gezieret
ſes Leben führet.
t viele frohe Tage;
hre Dich auch die geringſte
Plage.

“I send congratulations and wish blessings”

127 **ADAMEK, [Johann]**

[Group of 14 Biedermeier cards].

Publication
Vienna, Adamek, [c.1800-1840].

Description
14 stipple-engraved prints, with contemporary hand-colour, each with moveable parts, of which ten are sliding paper pull-tabs, two with draw-string hinged overslips, two with folding overslips, and one with hinged overslips operated by pull-tab.

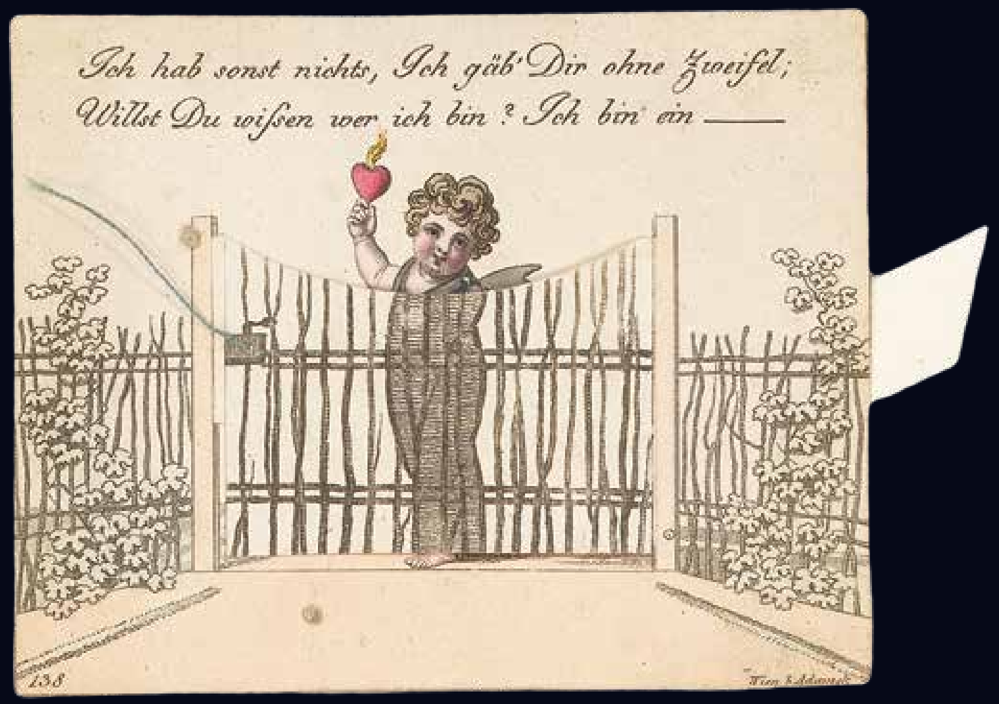
Dimensions
Smallest: 90 by 75mm
Largest: 110 by 85mm

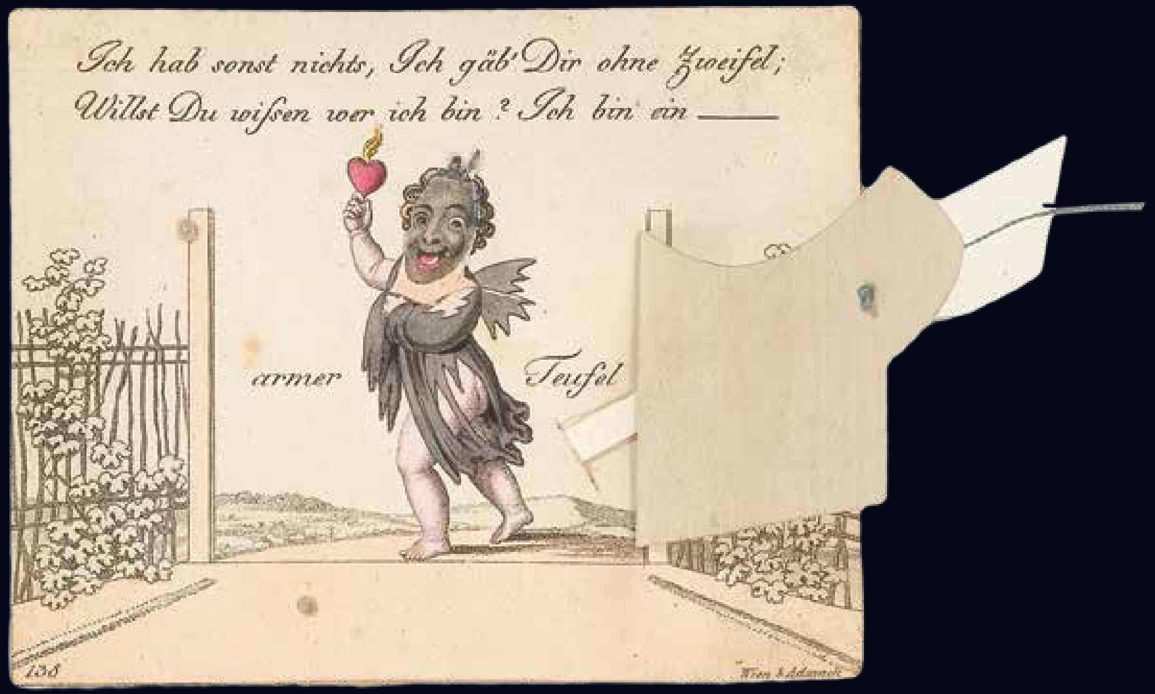
References
Weibel, ‘Die Sammlung Werner Nekes’, exhibition catalogue, Landesmuseum Joanneum, Graz 2003.

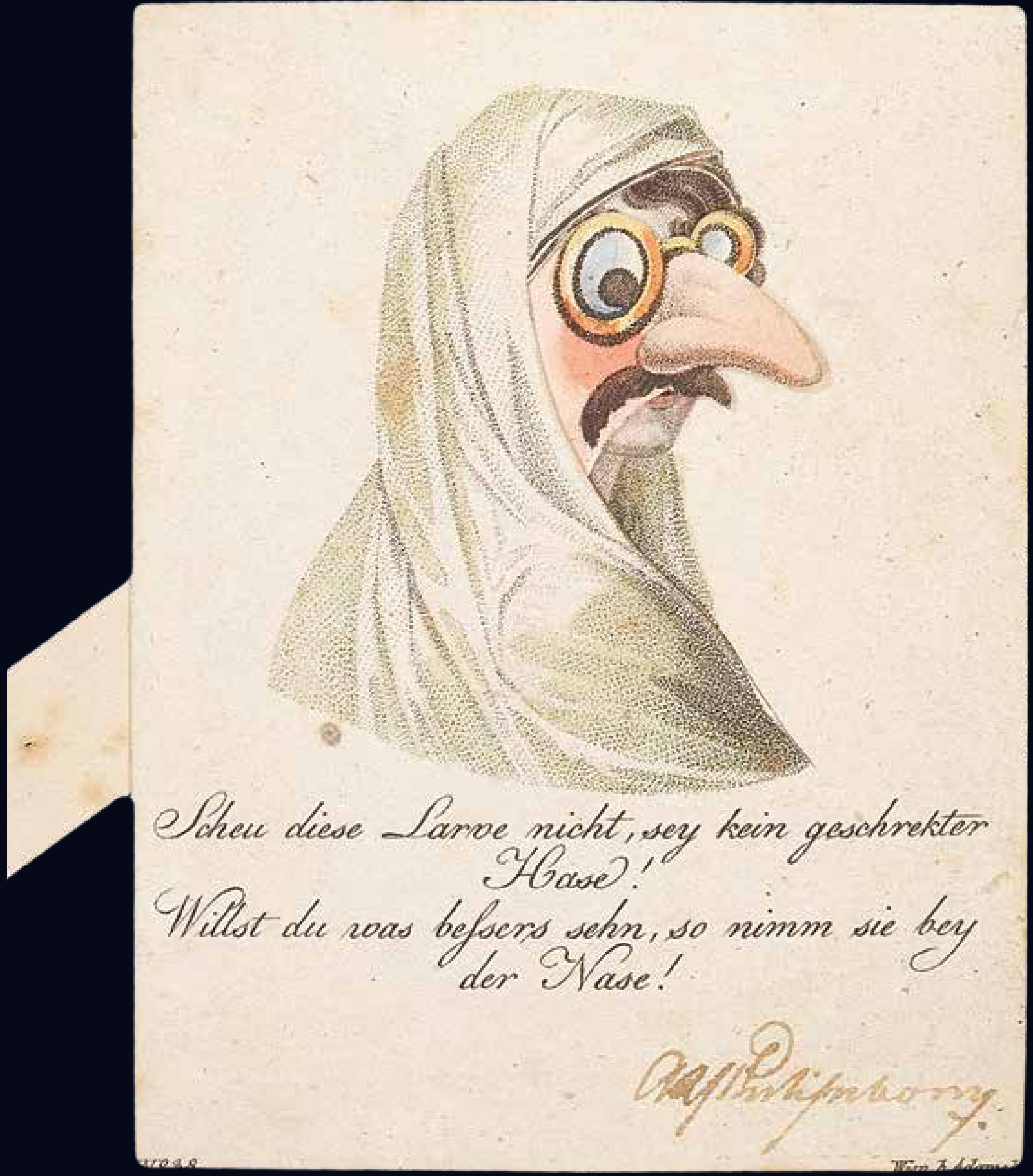
Number of items
14

A significant selection of “Biedermeier” cards by Johann Adamek, featuring rather quaint scenes, such as parents rocking their baby’s crib, and a young man blowing a kiss to his beloved, both animated by a pull tab and hinges. Other mechanisms include: string, which draws a man’s overcoat; paper flaps, revealing a gardener enjoying the fruits of his labour; and pull-outs, with a brood of children popping out of a bucket, accompanied by the message “I send congratulations and wish blessings”.

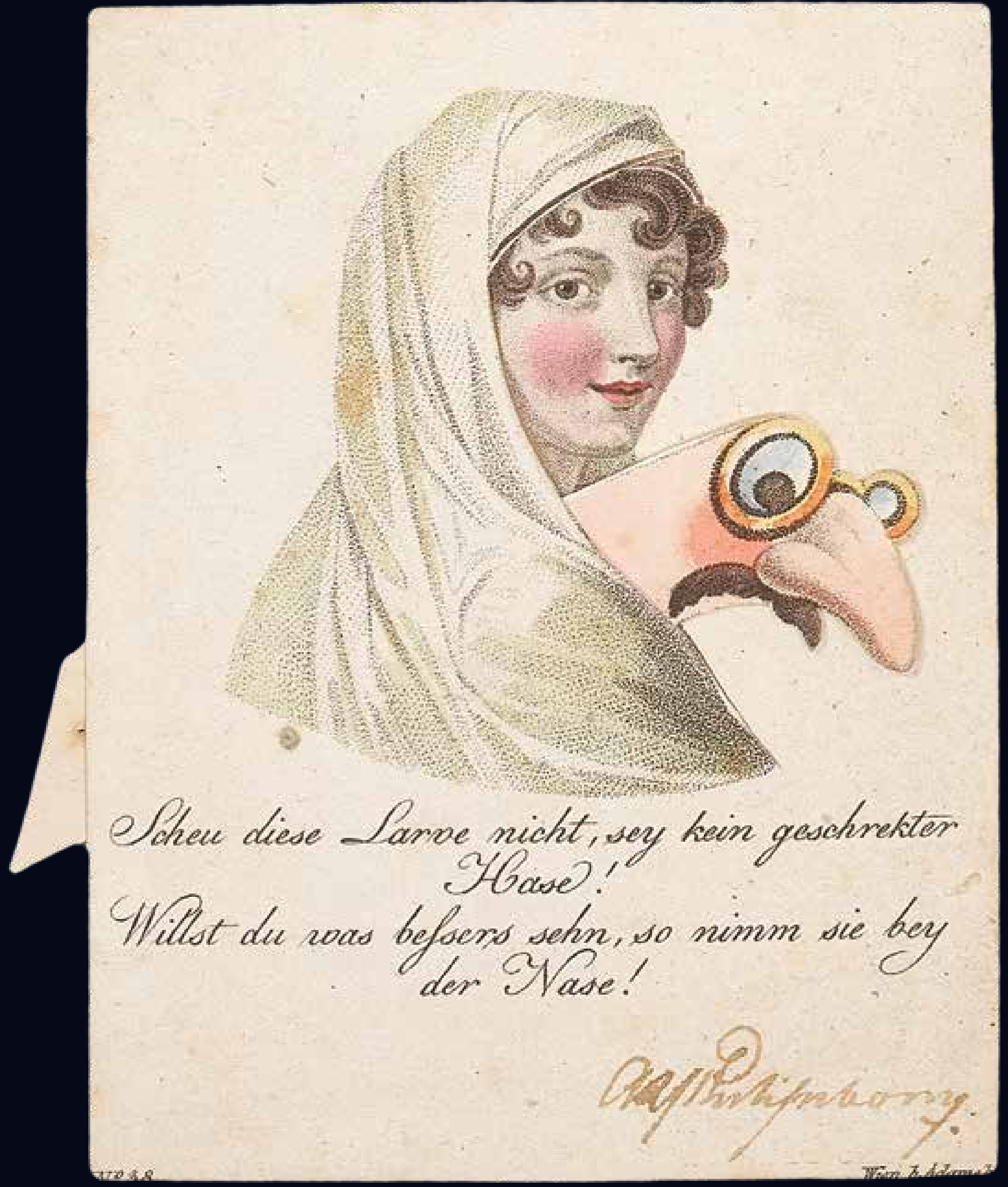
As a young man, Czech artist Johann Adamek (1774-1840) moved to Vienna at the turn of the nineteenth century to join the Vienna Academy. In addition to etchings and portraits, he produced a large range of Biedermeier cards, many of which featured moveable mechanisms, as here.


Ich hab sonst nichts, Ich gäb' Dir ohne Zweifel;
Willst Du wiſsen wer ich bin ? Ich bin ein ____
138

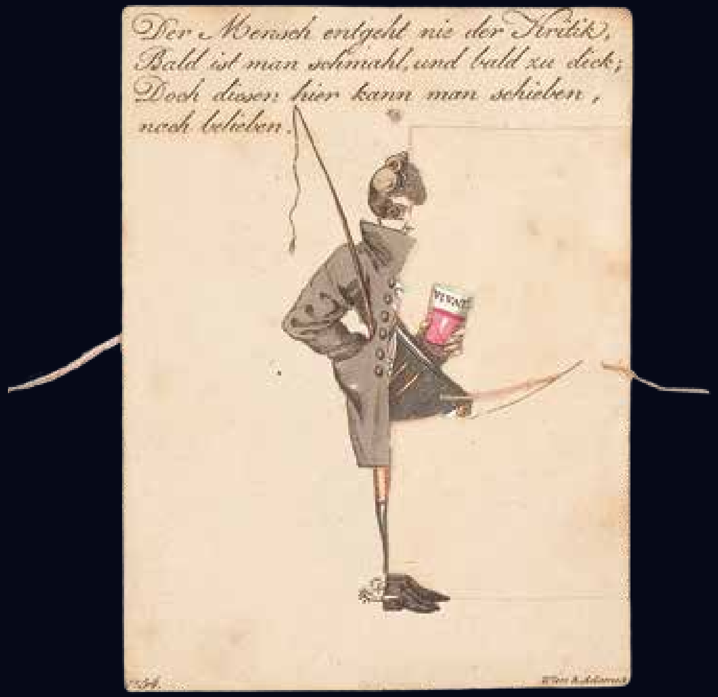

Ich hab sonst nichts, Ich gäb' Dir ohne Zweifel;
Willst Du wiſsen wer ich bin ? Ich bin ein ____
armer
Teufel
138

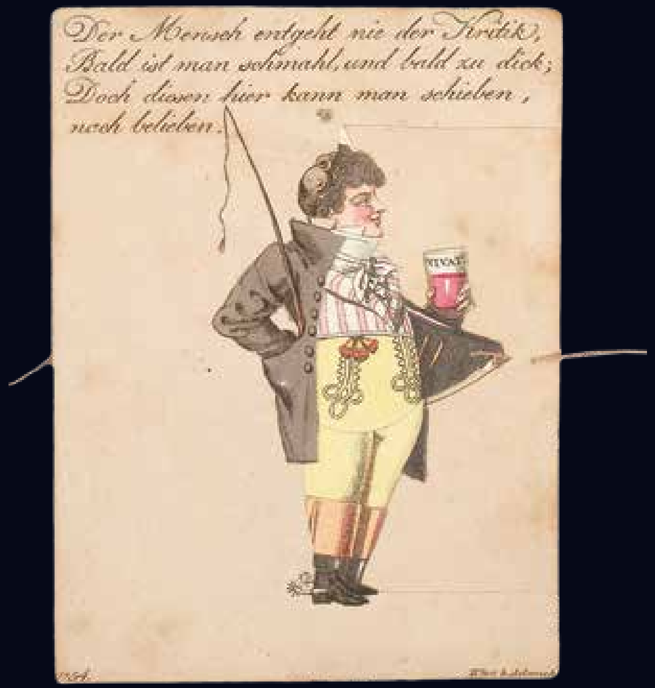


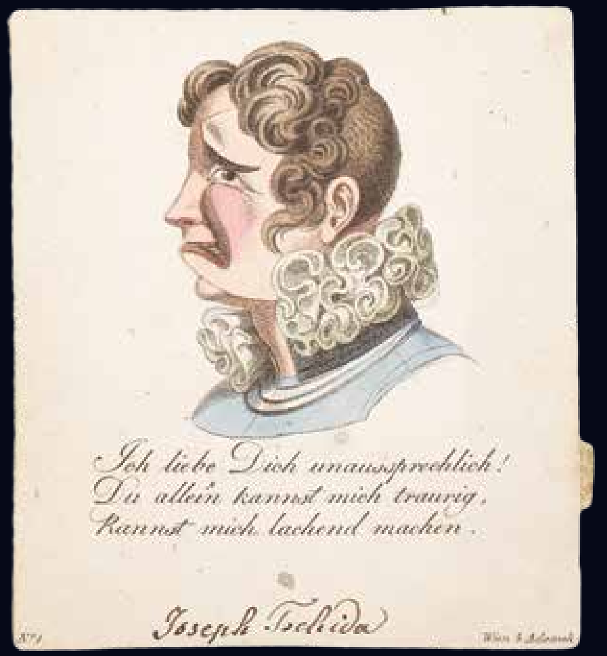
Scheu diese Larve nicht, sey kein geschrekter Hase!
Willst du was beſsers sehn, so nimm sie bey der Nase!

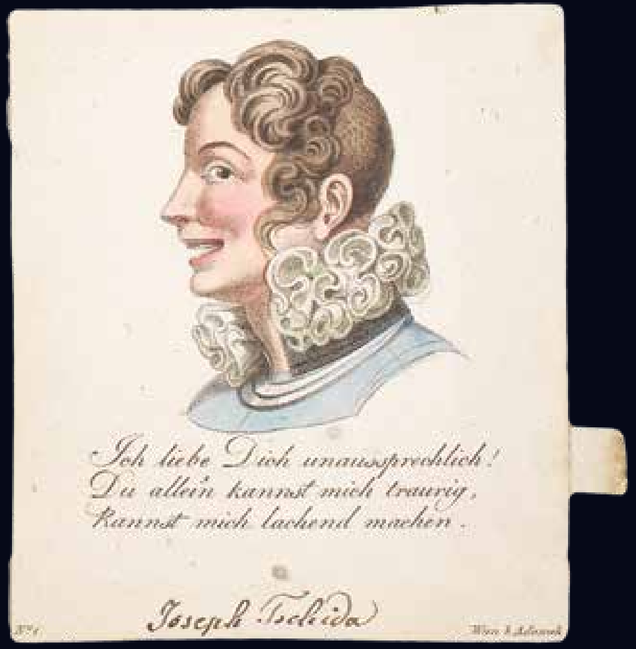


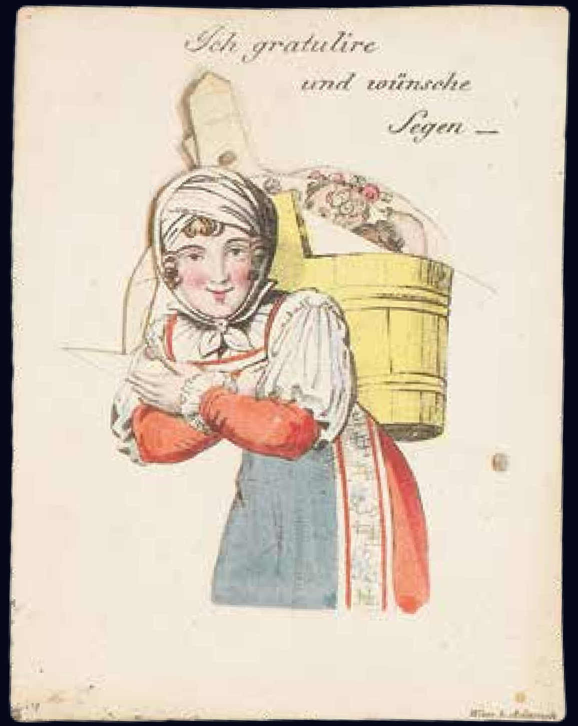
Scheu diese Larve nicht, sey kein geschrekter Hase!
Willst du was beſsers sehn, so nimm sie bey der Nase!

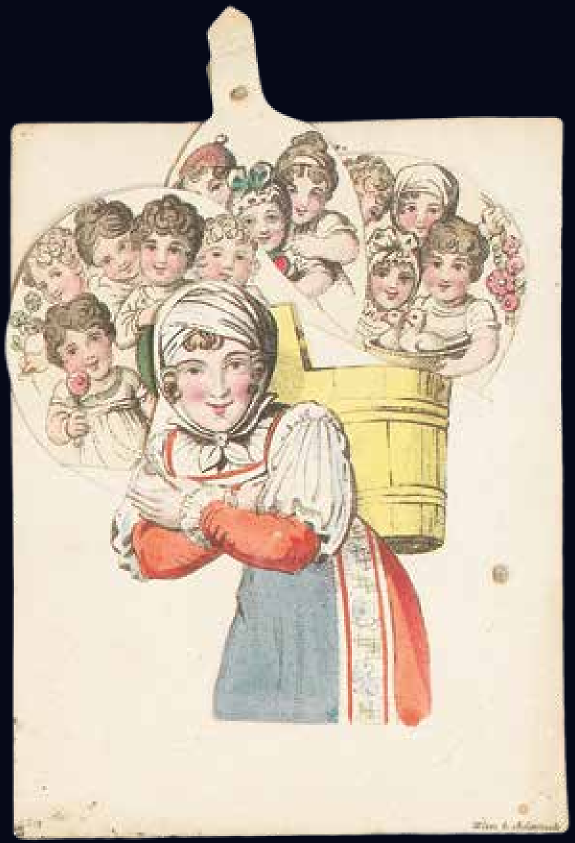

Der Mensch entgeht nie der Kritik,
Bald ist man schmahl, und bald zu dick;
Doch diesen hier kann man schieben,
nach belieben.
VIVAT
No 54.
Wien b. Adamek

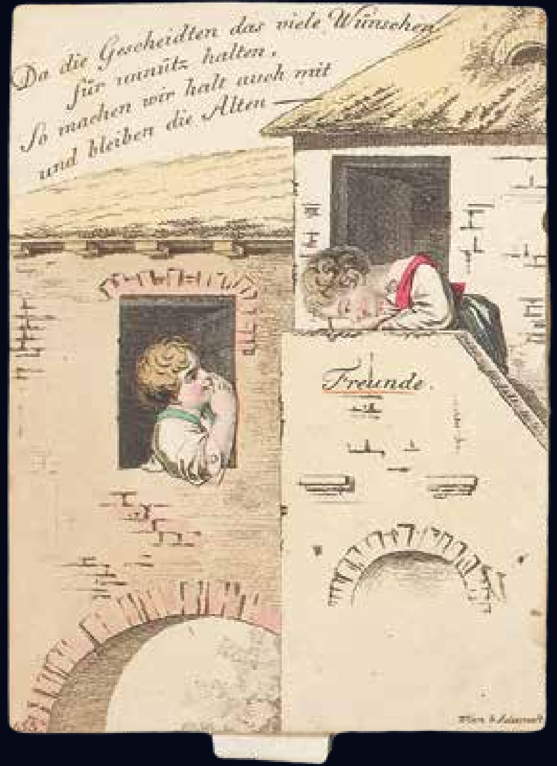

Der Mensch entgeht nie der Kritik,
Bald ist man schmahl, und bald zu dick;
Doch diesen hier kann man schieben,
nach belieben.
VIVAT
No 54.
Wien b. Adamek

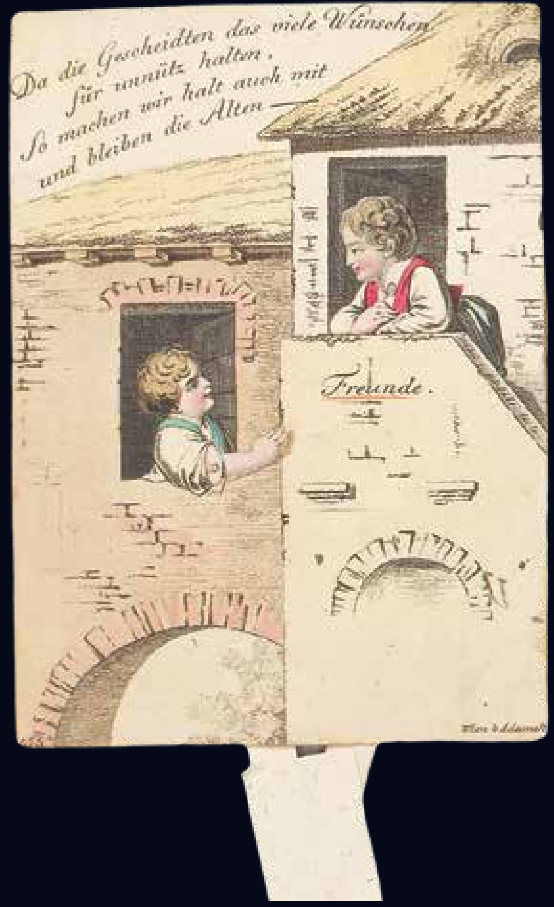

Ich liebe Dich unaussprechlich!
Du allein kannst mich traurig,
Kannst mich lachend machen.
Joseph Tschida
No 1
Wien b. Adamek


Ich liebe Dich unaussprechlich!
Du allein kannst mich traurig,
Kannst mich lachend machen.
Joseph Tschida
No 1
Wien b. Adamek


Ich gratulire
und wünsche
Segen —
Wien b. Adamek


Wien b. Adamek


Da die Gescheidten das viele Wünschen
für unnütz halten,
So machen wir halt auch mit
und bleiben die Alten —
Freunde.
Wien b. Adamek


Da die Gescheidten das viele Wünschen
für unnütz halten,
So machen wir halt auch mit
und bleiben die Alten —
Freunde.
Wien b. Adamek

Mother and child

128 **HOCHENLEITTER, [Lukas]**

[Moveable Greetings card].

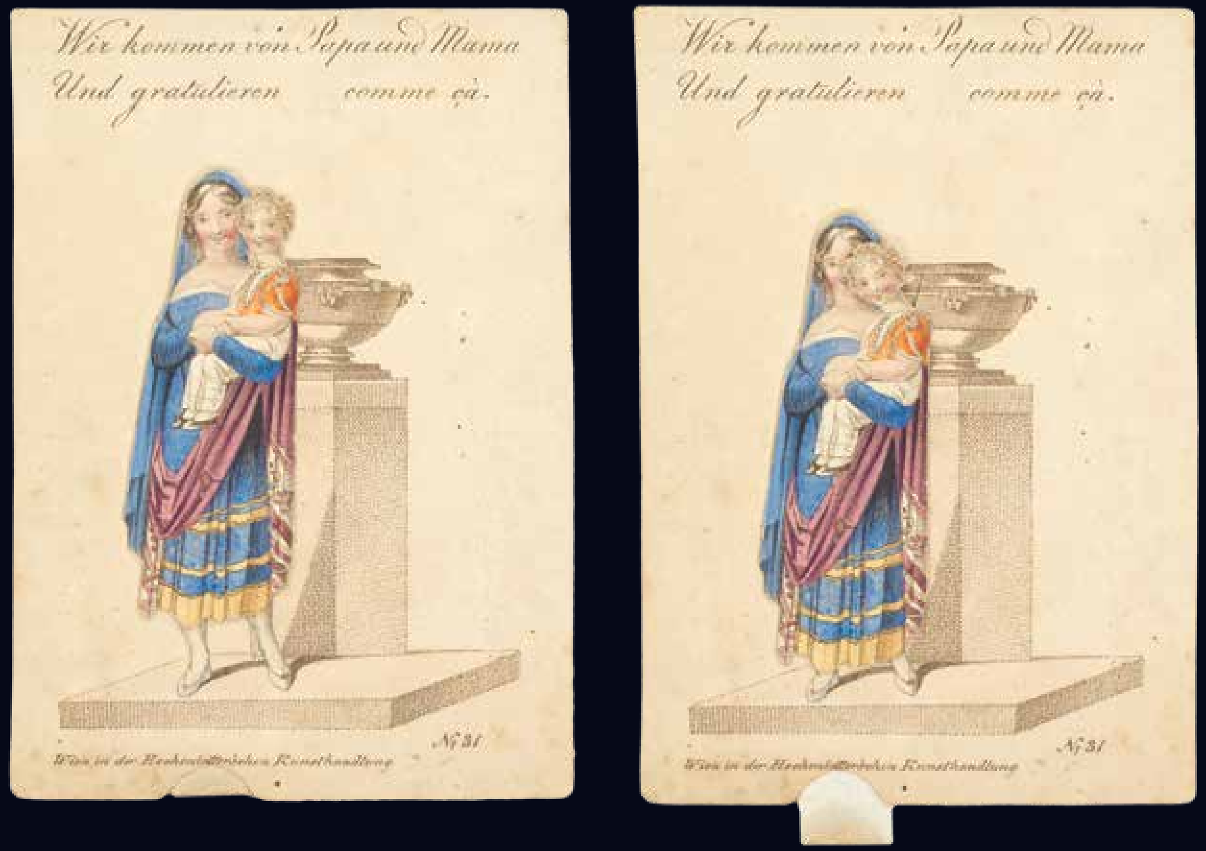
Publication
Vienna, Hochenleitter'schen Kunsthandlung, [c.1800].

Description
Numbered stipple-engraved card (115 by 80mm) with contemporary hand-colour and sliding paper pull-tab.

Number of items
1

A card shows a well-dressed lady holding an infant in her arms, standing before a pillar on which stands a large urn, perhaps a baptismal font. When the paper tab is pulled, the mother and child bob up and down. The caption, in a mix of German and French, reads "Wir kommen von Papa und Mama Und gratulieren comme ça" ("We come from Papa and Mama And congratulate — like this"). The message does not make it entirely clear on what occasion the card would be sent, perhaps upon the birth or baptism of a new family member.

Austrian printmaker, bookseller and art dealer Lukas Hochenleitter was active in Vienna at the end of the eighteenth century. Among his publications were greetings cards, often with moveable elements, paper games, and views. Hochenleitter's activities predate the Biedermeier period, which would see the production of many such cards.


Wir kommen von Papa und Mama
Und gratulieren comme ça.
Nº 31
Wien in der Hochenleitterschen Kunsthandlung

“With what I venture here to send, May goddess Fortuna make you content”

129 **HAASE, [Bohumil]**

[Group of two Biedermeier cards].

Publication
Prague, Haase, [c.1810s].

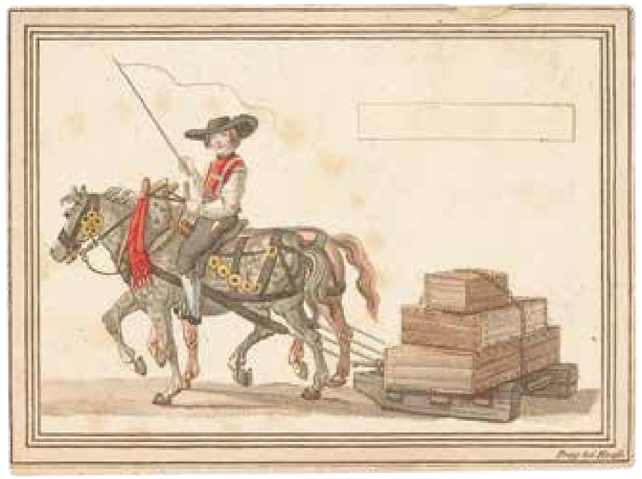
Description
Two stipple-engraved transformation prints, with contemporary hand-colour, each with sliding paper pull tab.

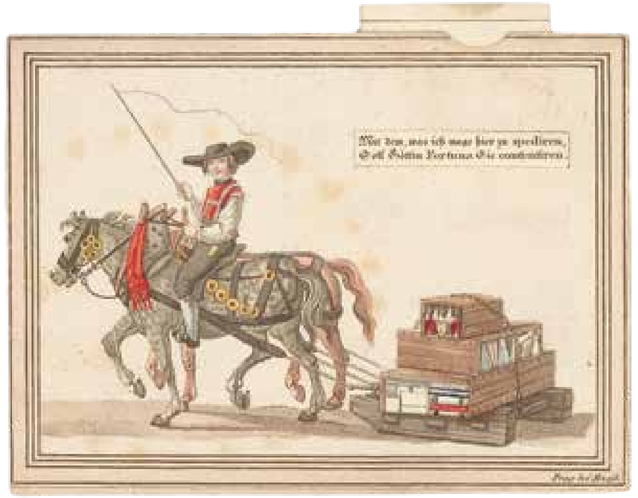
Dimensions
Smallest: 85 by 110mm
Largest: 105 by 130mm

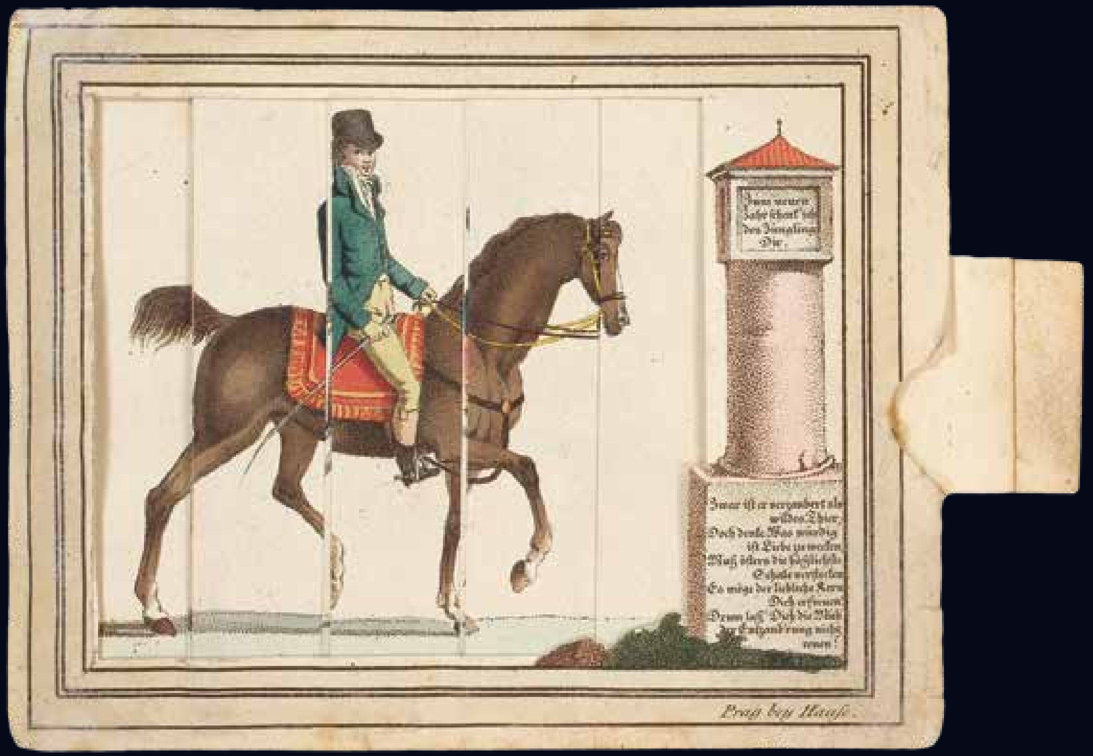
Number of items
2

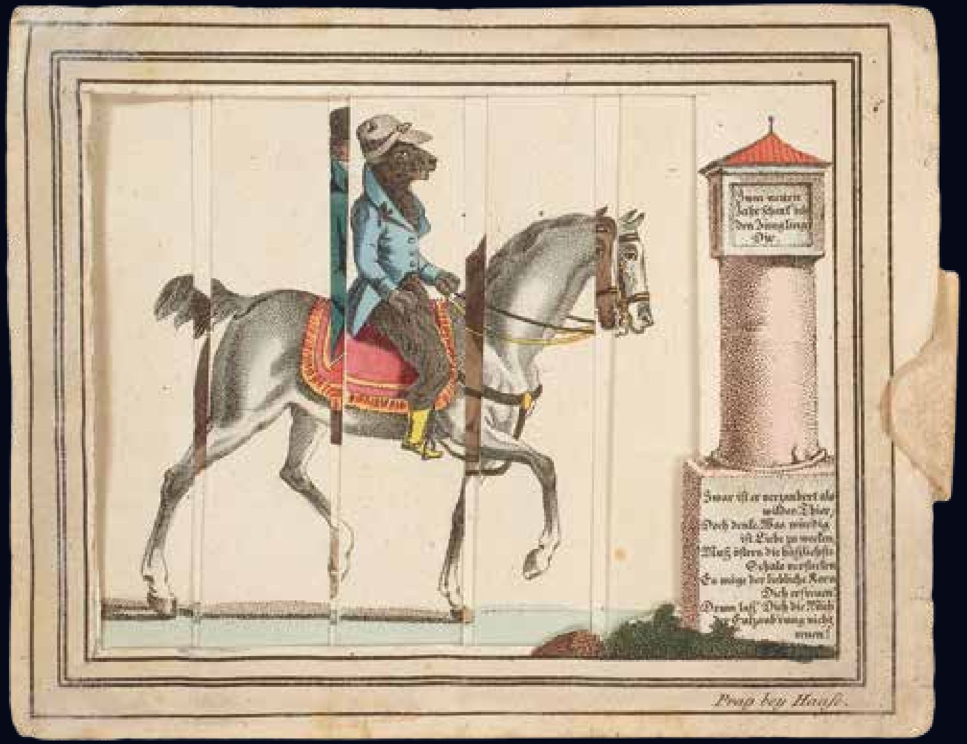
A New Year’s cards by Bohumil Haase showing a man on horseback bearing gifts, captioned in German: “With what I venture here to send, May goddess Fortuna make you content”. Another card offers some sage romantic advice for the coming year, also captioned in German: “He is indeed enchanted as a wild beast, but remember: what is worthy of awakening love must often hide in the ugliest shell. May the lovely core delight you! Don’t resent the effort!”. The accompanying image transforms from an anthropomorphised wolf on horseback into a mounted young gentleman.

Czech publisher, printmaker and bookseller Bohumil Haase, known in German as Gottlieb, founded a printing house in Prague at the end of the eighteenth century, where he specialised in the production of New Year’s cards.






Prag bey Haaſe.


Prag bey Haaſe.

“More bad news!”

130 **SEIDAN, J[ohann]**

[Group of three Biedermeier cards].

Publication
Prague, J Seidan, [c.1810s].

Description
Three numbered stipple-engraved prints laid down on card, with original hand-colour, one with a draw-string pull, and two with transformational pull-tabs one.

Dimensions
Smallest: 95 by 75mm
Largest: 95 by 105mm

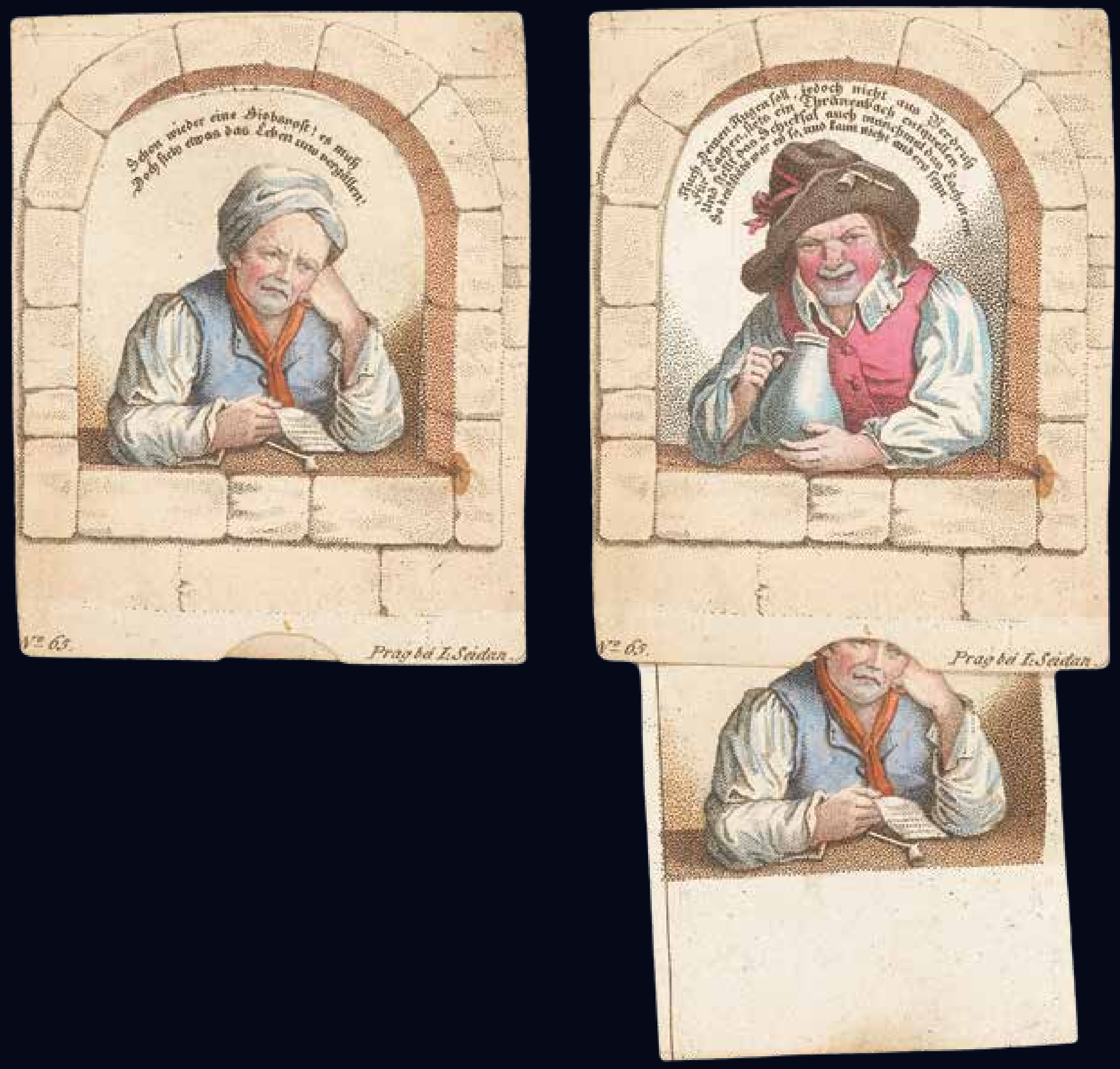
Number of items
3

A selection of transformational cards by Johann Seidan. Card “No. 58” in Seidan’s series seems to be a wedding card: it shows a young family standing in a garden, captioned “In marriage, may a circle of good children bring you joy”. The central image can then be transformed to reveal the same family many years later, with the caption now reading, in German: “Their gratitude may gladden and refresh you in old age”.

Card “No. 65” includes the image of a leering man clutching a jug. The caption explains that he has decided to take life as it comes, and laugh through the pain. This image can then be completely transformed to another portrait of a man, holding an unwelcome letter and captioned, in German: “More bad news! There always has to be something that spoils our lives”.

The third Seidan card, “No. 67”, shows an angelic figure rowing two young women away from an erupting volcano. The title of the card reads: “Safety is the goal the sailor looks for, friendship is life’s sure safety; take rest, where all storms sleep, cheerfully cast anchor and live happily through it!”. The little boat can be made to move through the waves by a string.

Czech publisher and printmaker Johann Seidan was active in Prague during the early decades of the nineteenth century. He produced a wide range of ornate and unique cards, which often feature embossed patterns, intricate cut-outs, and unusual shapes, as well as the moveable elements typically found on Biedermeier cards.


Schon wieder eine Hiobspoſt; es muß
Doch ſtets etwas das Leben uns vergällen!
Nº 65.
Prag bei I. Seidan.
Nº 65.
Prag bei I. Seidan.

In the bloom of youth

131 **STEEN, C[hristian]**

[Biedermeier card].

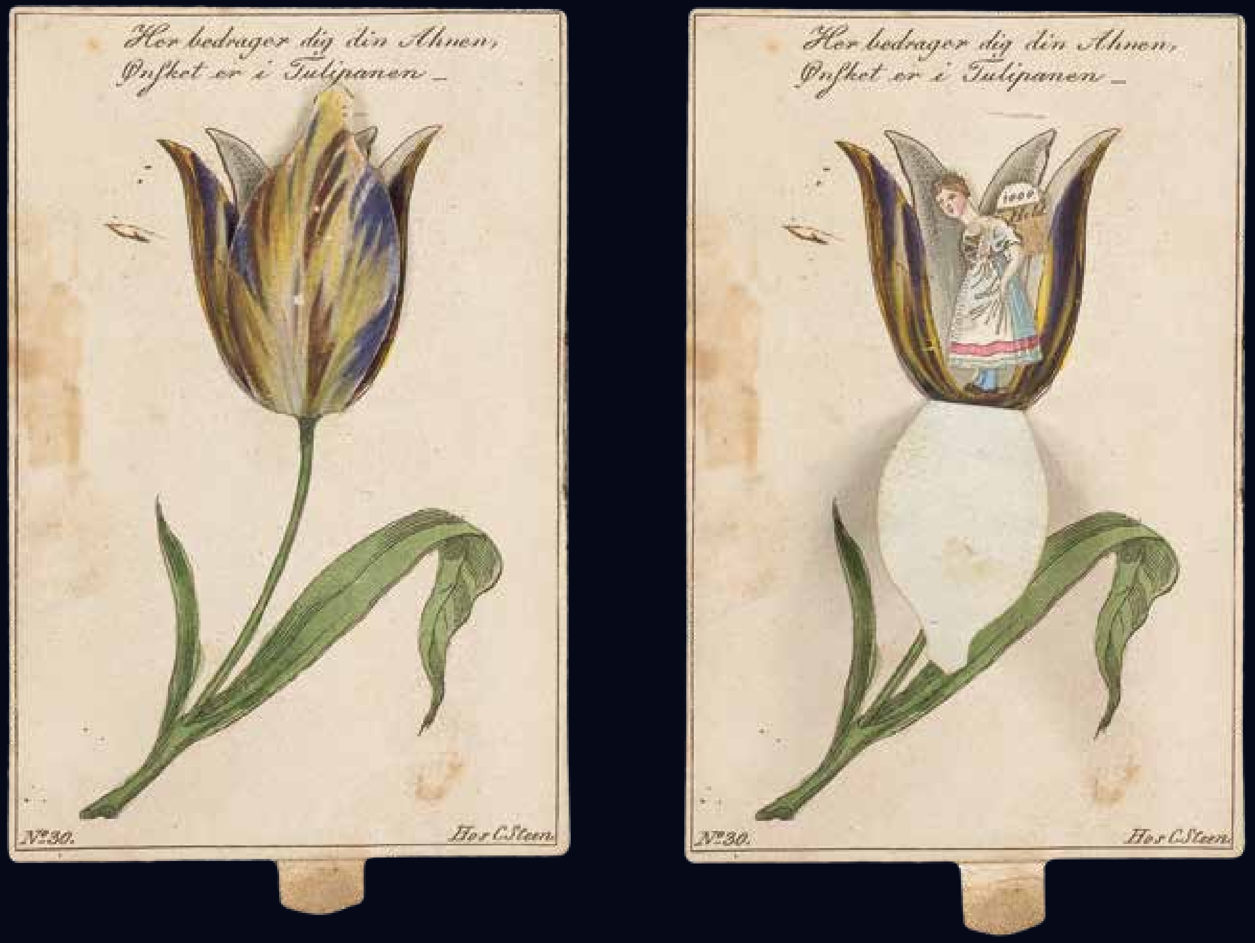
Publication
[Copenhagen, C. Steen, [1810s-1830s].

Description
Numbered etched print (105 by 70mm), with contemporary hand-colour, a turn-down panel, and pull-tab moveable part, with manuscript inscription to verso in ink.

Number of items
1

A Danish Biederemeir card, numbered 30 in its series, depicting a flower whose large petal opens to reveal a little girl standing within, bearing a package labelled "1000 luck". The card is captioned, in Danish: "Here your intuition deceives you, the wish is in the tulip". Handwritten on the verso is the name Ulrik Lindström, likely the sender or the recipient of the card.

Danish bookdealer and publisher Christian Steen (1786-1861) operated a bookshop and publishing house in Copenhagen throughout the first half of the nineteenth century, expanding into the manufacture of paper in 1844. Steen specialised in cartography and children's material, and also appears to have been influenced by the Austrian trend of Biedermeier cards.


Her bedrager dig din Ahnen,
Ønsket er i Tulipanen_
No.30.
Hos C.Steen.
Her bedrager dig din Ahnen,
Ønsket er i Tulipanen_
1000
No.30.
Hos C.Steen.

“It awakens in us the urge to mate”!

132 **POLL, T. V.**

[Group of two Biedermeier cards].

Publication
Augsberg, T. V. Poll, [c.1815].

Description
Two numbered stipple-engraved prints, with contemporary hand-colour, one with sliding paper pull-tab, and the other with draw-string pull-up.

Dimensions
Smallest: 60 by 90mm
Largest: 105 by 75mm

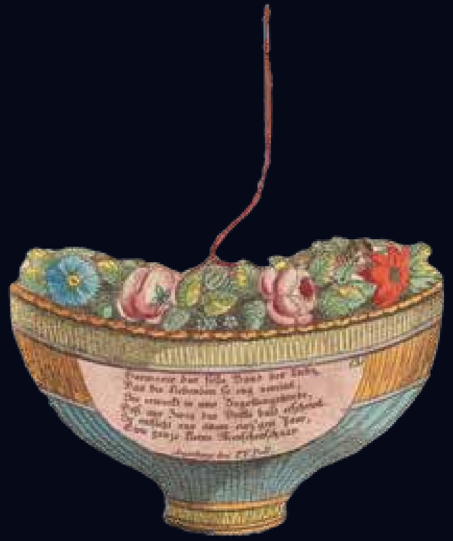
Number of items
2

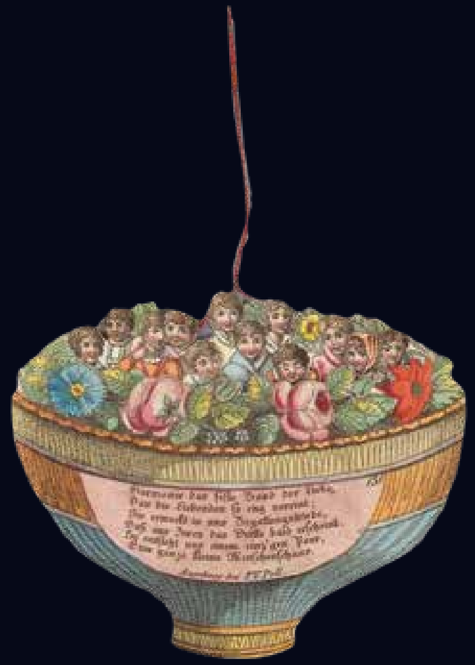
An advertisement of 1815 states that T.V. Poll was pleased to offer a “fine stock of brand new, tasteful youth magazines with copperplate engravings, Christmas and New Year’s gifts with black and copperplate engravings, and pocket books” at his shop at No. 2 Maximiliansstrasse. Poll also produced and sold a series of moveable Biedermeier cards.

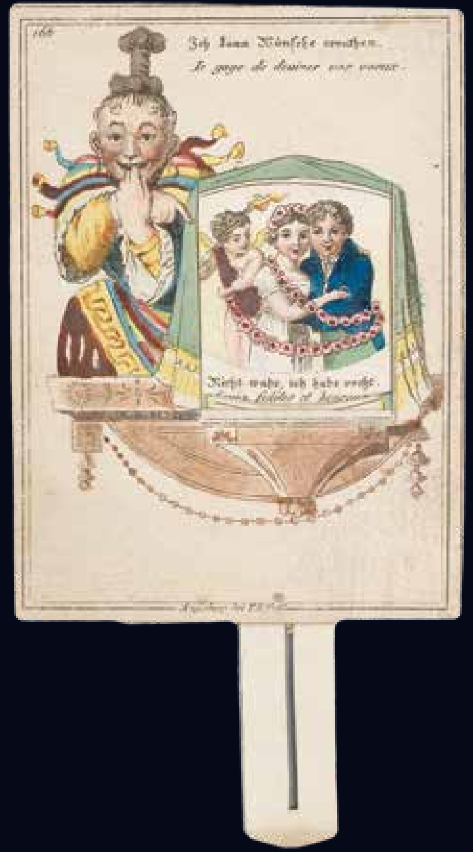
“No. 166” in this series shows a genie-esque figure claiming “I can grant wishes” and pointing to a covered box labelled “Here they are. Pull.”. When the tab at the bottom of the card is pulled, an image of a happy couple literally tied together by Cupid appears. The caption, the first sentence in German and the second in French, reads: “Not true, I am right here. Be cheerful and happy”.

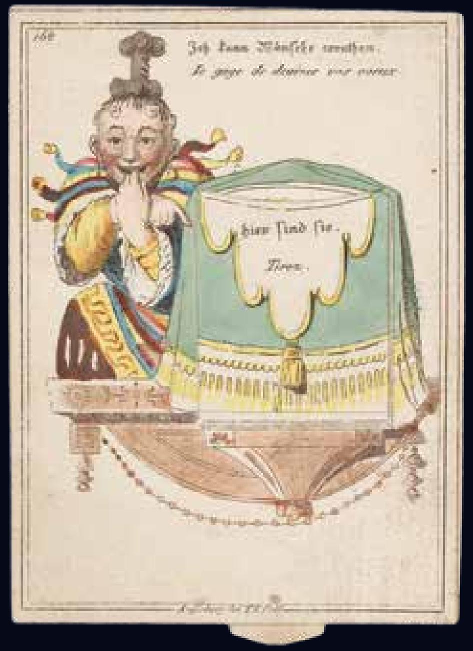
Rather than the typical rectangular design, card “No. 131” itself is in the shape of a bowl of flowers, from which a string pulls up a family of 12! Indeed, the German caption expounds upon the reproductive benefits of harmonious marital relationships:

> “Harmony, the strong bond of love,
> That unites lovers so closely
> It awakens in us the urge to mate,
> So that from two a third soon appears
> Thus, from a single pair,
> A whole small group of people arises”.
> Moy, ‘Augsburgische Ordinari Postzeitung’, 1815.









“To honour you properly today, I will empty the full sack here”

133 **FRISTER, Jos[eph]**

[Group of two Biedermeier cards].

Publication
Vienna, Jos. Frister, [c.1815-1830].

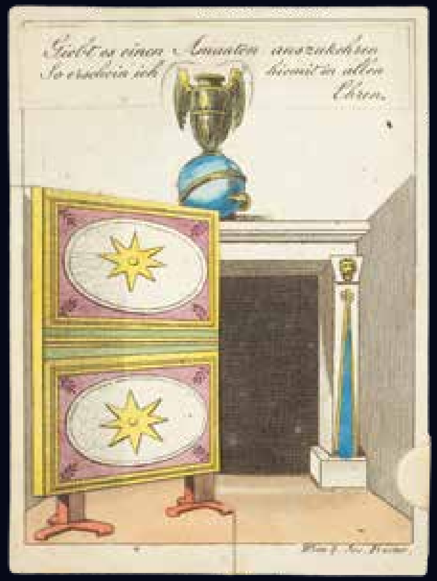
Description
Two stipple-engraved and etched cards with contemporaryl hand-colour, each with moveable parts operated by sliding paper pull-tab.

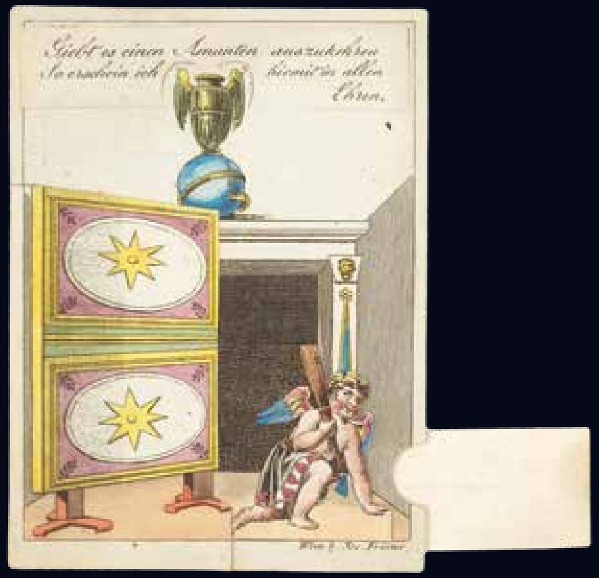
Dimensions
Smallest: 100 by 70mm
Largest: 105 by 80mm

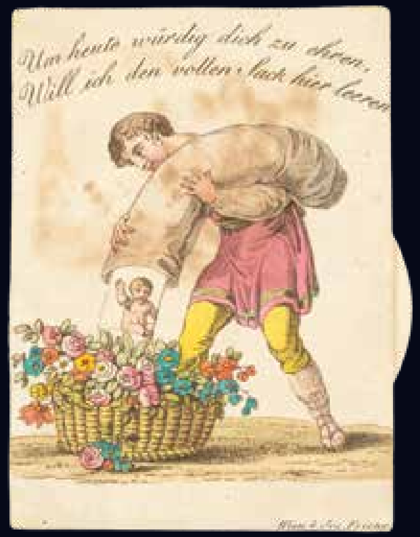
Number of items
2

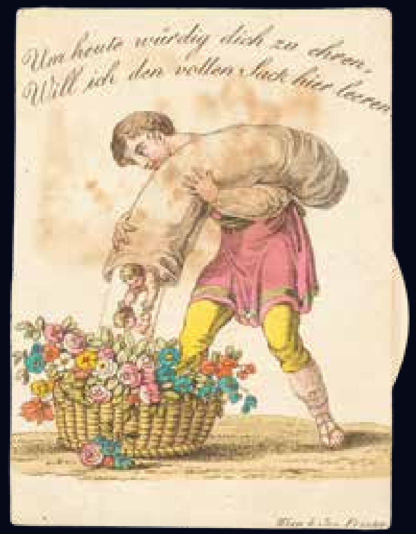
Two Biedermeier cards with flirtatious messages. The first bears the message, in German: “If there is a lover to be chosen, I hereby present myself with all due honour”. When the tab is pulled, Cupid appears from behind a partition. The second is rather more euphemistic, showing a man emptying a rather suggestively-shaped sack into a basket of flowers, with the message: “To honour you properly today, I will empty the full sack here”. Pulling the tab causes a stream of babies to tumble out of the bag…

Joseph Frister (1762–1832) was listed in a directory of 1794 as an art dealer active in Vienna, where he sold engravings, maps, musical scores, and greetings cards. In 1822, he was listed as a copper-engraver, indicating that he may have designed the cards he published himself.


Giebt es einen Amanten auszukehren
So erschein ich hiemit in allen Ehren.


Giebt es einen Amanten auszukehren
So erschein ich hiemit in allen Ehren.


Um heute würdig dich zu ehren,
Will ich den vollen Sack hier leeren


Um heute würdig dich zu ehren,
Will ich den vollen Sack hier leeren

Bermann the German

134 **BERMANN, J[eremias]**

[Group of seven Biedermeier cards].

Publication
Vienna, J. Bermann, [c.1815-1836].

Description
Seven numbered stipple-engraved and etched prints, with contemporary hand-colour, each with moveable parts, of which four are sliding paper pull-tabs, and three are hinged overslips operated by pull-tabs.

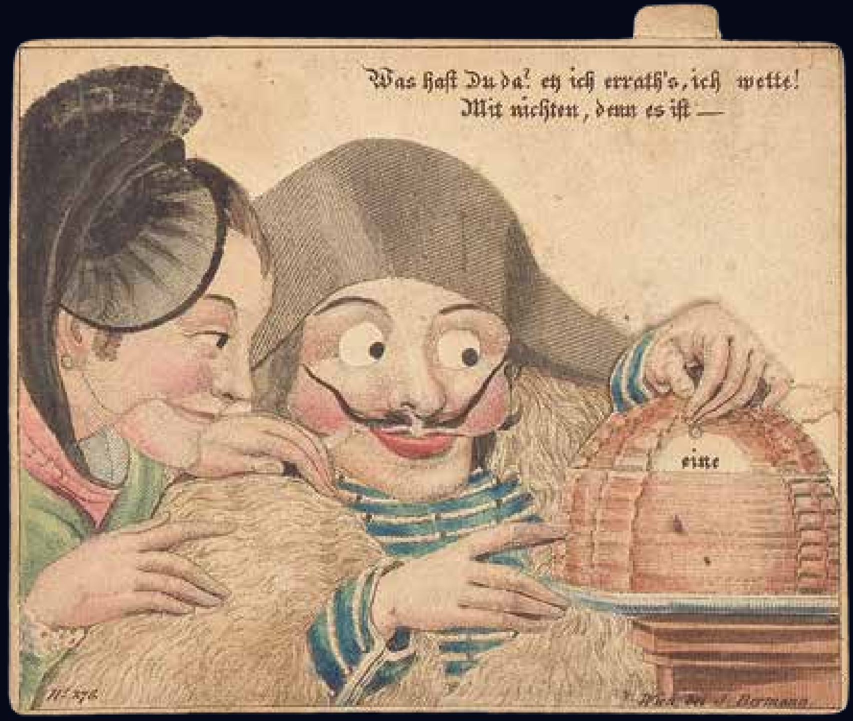
Dimensions
Smallest: 85 by 75mm
Largest: 80 by 100mm

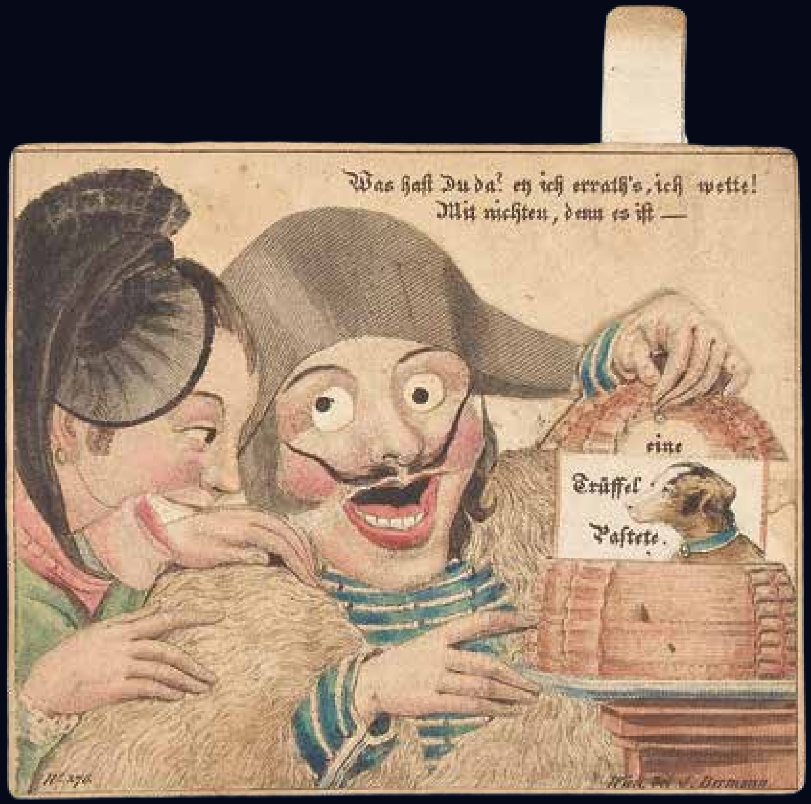
Number of items
7

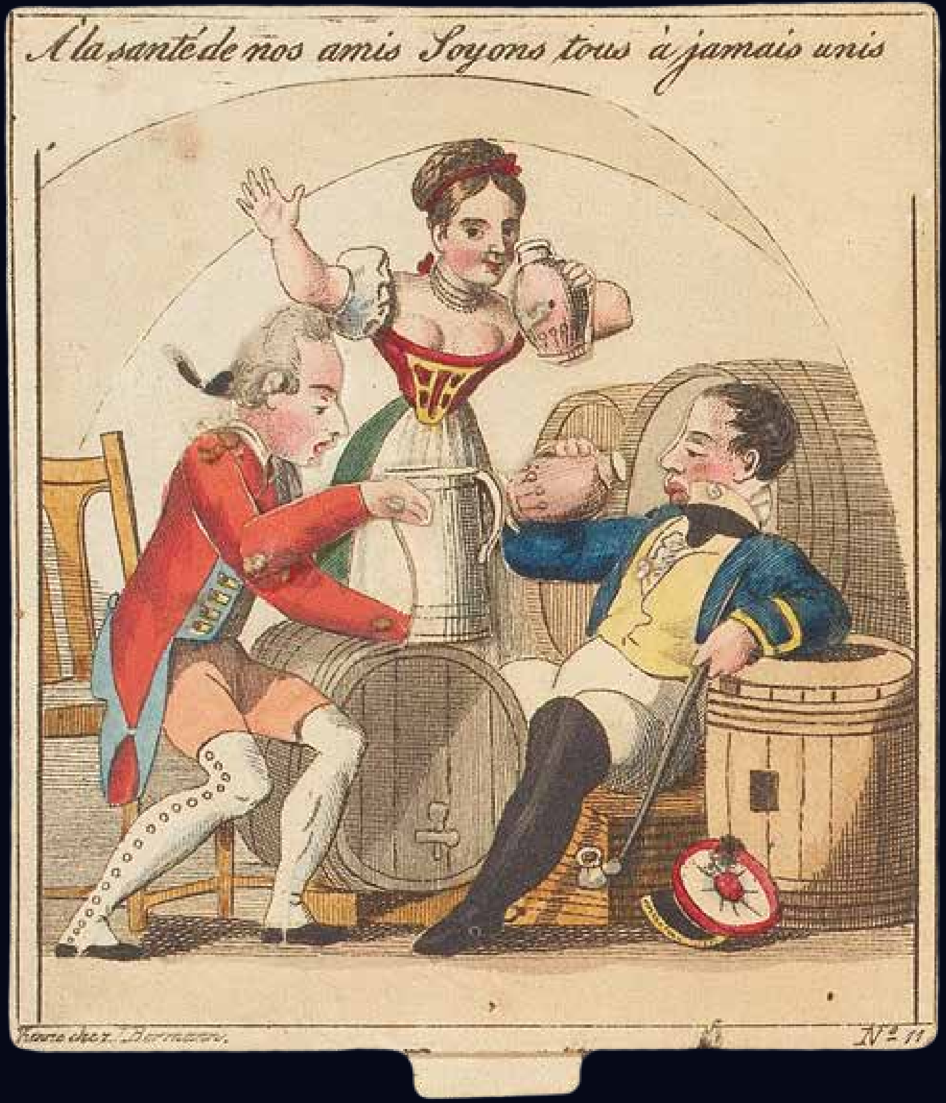
The Temperley Collection contains seven Biedermeier cards by Jeremias Bermann, all with paper tabs that are pulled to transform the image. These range from the romantic, with one couple's faces becoming wrinkled and aged as they profess their lifelong love; to the bizarre, with a man telling a woman that she will never guess what is in his jar, only to reveal truffle pâté! Others show animals, such as "the hen brooding an egg here, in which your happiness may be contained" and a dog bringing the receiver "Glück" ('happiness').

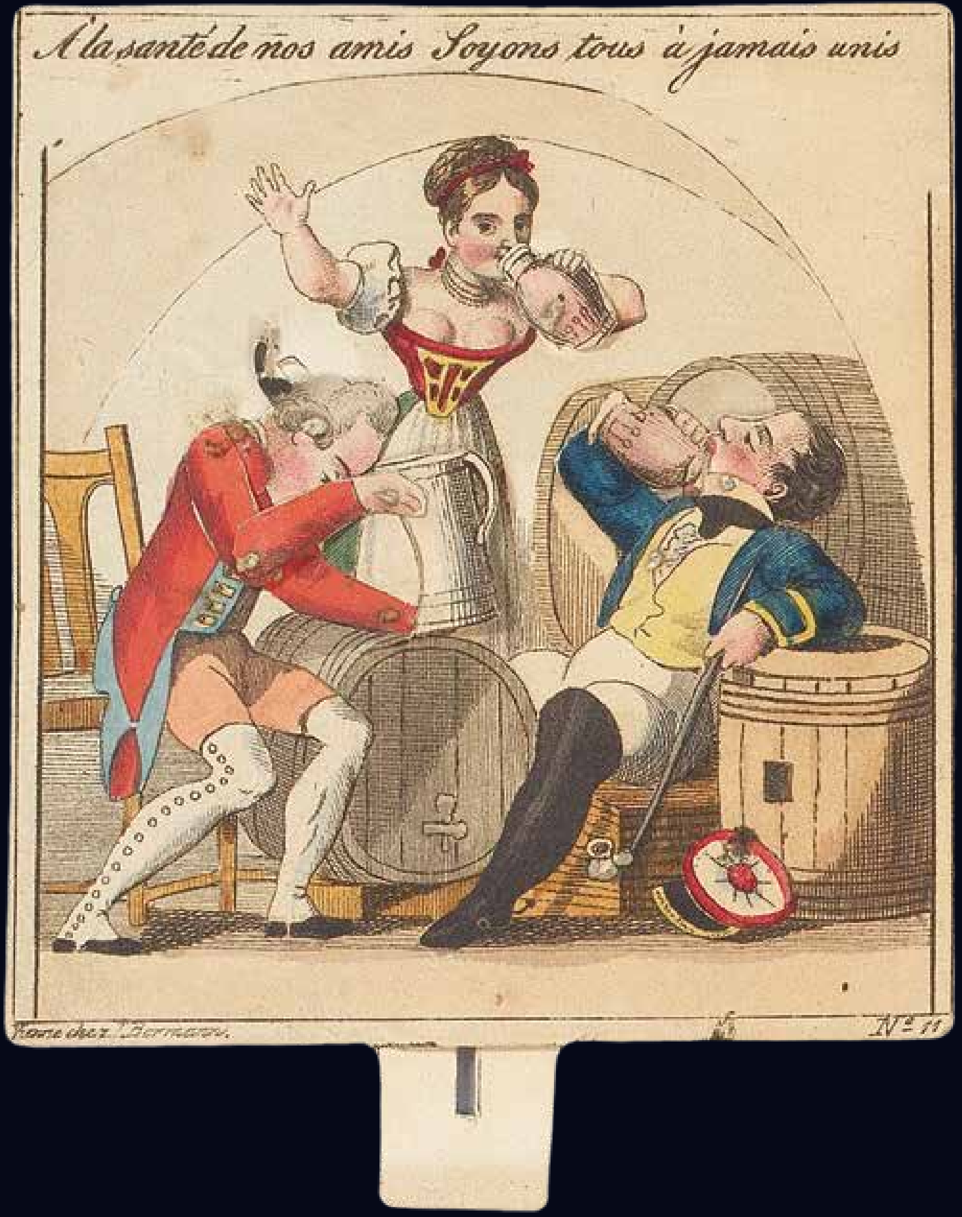
One of the cards is captioned in French, which suggests that they were sufficiently popular to produce for foreign markets. It reads "To the health of our friends, let us all be united forever" and shows a woman in a dirndl and two men in different military uniforms toasting. This may reflect the Concert of Europe of the 1820s, which maintained an albeit fragile balance of power between the great states of Europe following the Napoleonic Wars, or the German Confederation, established by the Congress of Vienna in 1815 to unite 39 German-speaking states, including Austria.

Born in Westphalia, Jeremias Bermann (1770-1855) moved to Vienna in 1807, and in 1815 took over the famous antiques shop run by his father-in-law. The dealership was located in the 'Zum schwarzen Elephanten' - The Black Elephant, a building on the famous Graben square in the centre of Vienna, distinguished by a bas-relief of a man riding an elephant. In addition to portraits, engraved prints, sheet music, and games, Bermann published and sold a large variety of Beidermeier cards.


Was haſt Du da? ey ich errath's, ich wette!
Mit nichten, denn es iſt —
eine


Was haſt Du da? ey ich errath's, ich wette!
Mit nichten, denn es iſt —
eine
Trüffel
Paſtete.


A la santé de ños amis Soyons tous à jamais unis
Trouve chez J. Bermann.
No. 11


A la santé de ños amis Soyons tous à jamais unis
Trouve chez J. Bermann.
No. 11

“Find her”

135 **SPRENGER, D[aniel]**

[Biedermeier card].

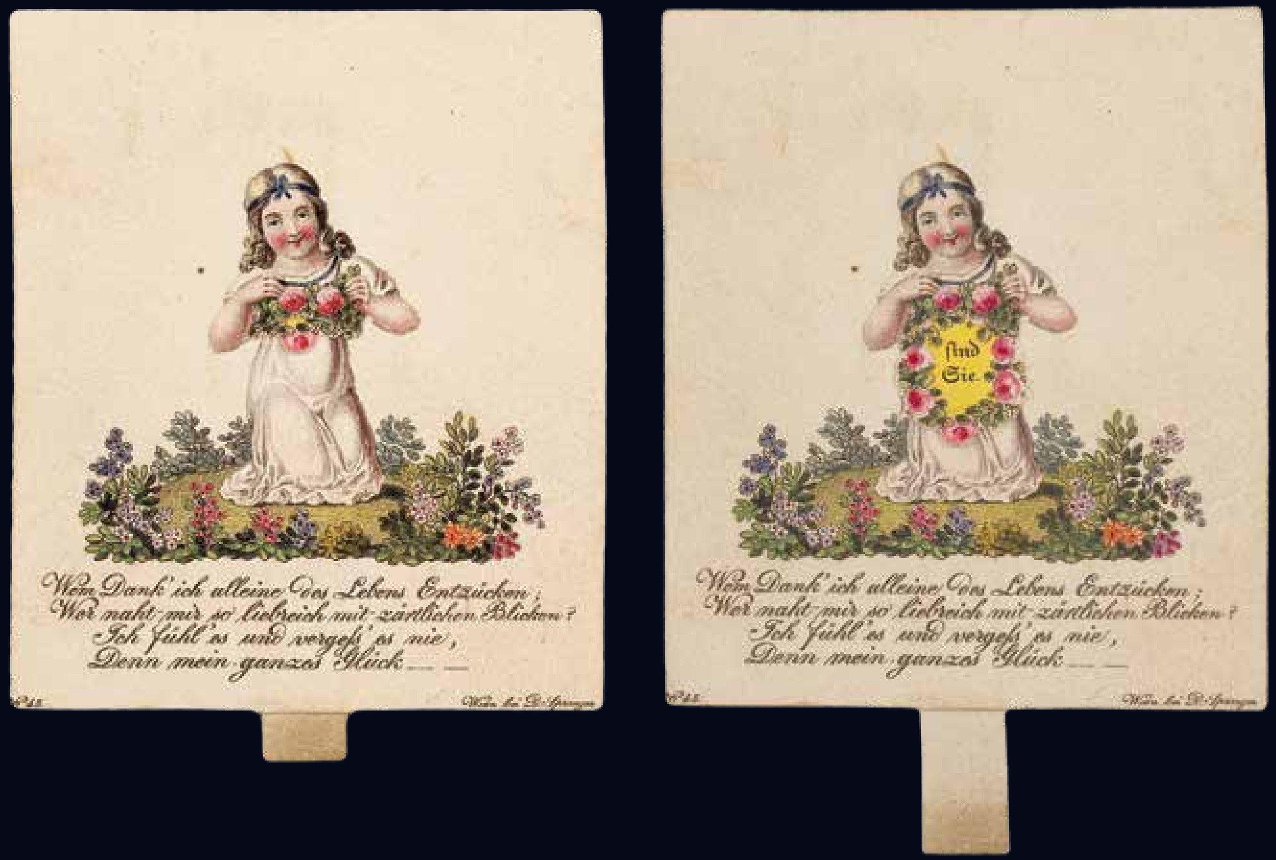
Publication
Vienna, D. Sprenger, [c.1820].

Description
Numbered stipple-engraved print (90 by 75mm), with contemporary hand-colour and sliding paper pull-tab.

Number of items
1

A rather insipid Biedermeier card, numbered “No. 45” in its series, depicting a little girl kneeling in a flowerbed, captioned in German: “To whom alone do I thank for life’s delights? Who looks at me so lovingly with tender glances? I feel it and will never forget it, because of all my happiness - -”. When the paper tab along the lower edge of the card is pulled, a sign appears in the girl’s hands reading “find her”.

The imprint attributes the card to D. Sprenger of Vienna. This is like to be Daniel Sprenger (b.1793) an art-dealer and music-publisher who established a shop in Vienna in 1818. It appears that he was in business for only a short time, as his wife Karoline is listed as widowed in 1821.


find Sie.
Wem Dank' ich alleine des Lebens Entzücken;
Wer naht mir so liebreich mit zärtlichen Blicken?
Ich fühl' es und vergeß' es nie,
Denn mein ganzes Glück — —
No 45.
Wien bei D. Sprenger

Tweety pie

136 **GUBITZ, C.F.**

[Biedermeier card].

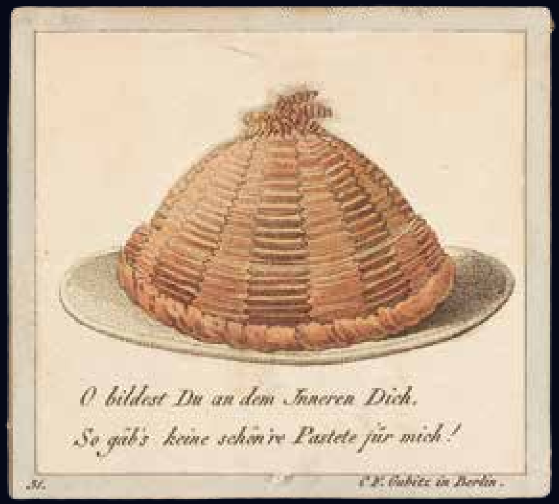
Publication
Berlin, C.F. Gubitz, [c.1820s].

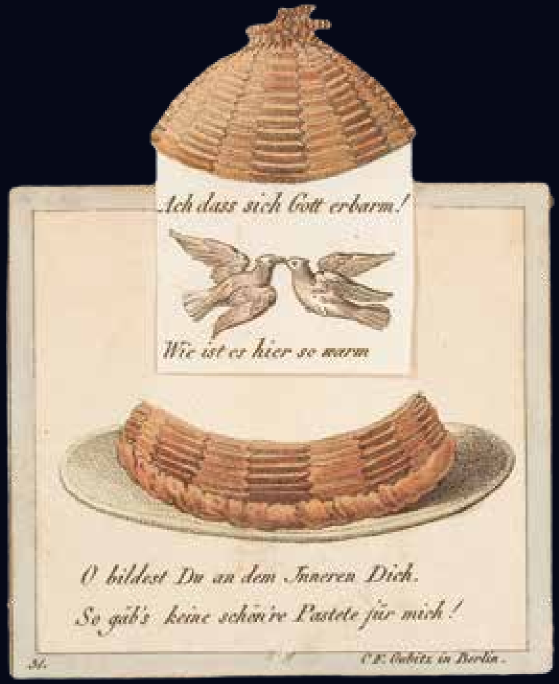
Description
Numbered stipple-engraved print (75 by 85mm), with contemporary hand-colour and unfolding panel.

Number of items
1

In keeping with the domestic motifs of the Biedermeier tradition, one card attributed to C.F. Gubitz of Berlin features a freshly-baked pie. The caption reads, in German: “Oh, if you were to form yourself within, There would be no more beautiful pie for me”. The pie itself can be unfolded to reveal two kissing pigeons, with the words “Oh, God have mercy! How warm it is in here”.

The name Gubitz can be found in Berlin directories of the mid-nineteenth century, associated with the art, music and publishing industries, but we have not been able to find a printmaker with the initials “C.F.”. Engravers Johann Christoph Gubitz (1754-1826) and his son Friedrich Wilhelm Gubitz (1786-1870) were both active in the city during the Biedermeier period, and it would appear likely that the present card was made by another member of this family.


O bildest Du an dem Inneren Dich.
So gäb's keine schön're Pastete für mich!
31.
C.F. Gubitz in Berlin.


Ach dass sich Gott erbarm!
Wie ist es hier so warm
O bildest Du an dem Inneren Dich.
So gäb's keine schön're Pastete für mich!
31.
C.F. Gubitz in Berlin.

Neidl and thread

137 **NEIDL, Joh[ann Joseph]**

[Group of three Biedermeier cards].

Publication
Vienna, Joh. Neidl, [c.1820s].

Description
Three numbered stipple-engraved prints, with contemporary hand-colour, two with hinged overslips operated by pull tabs, one with a drawstring, renewed.

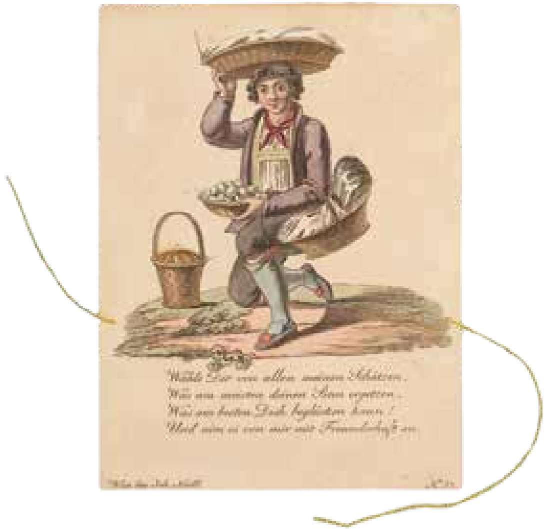
Dimensions
Smallest: 95 by 75mm
Largest: 115 by 85mm

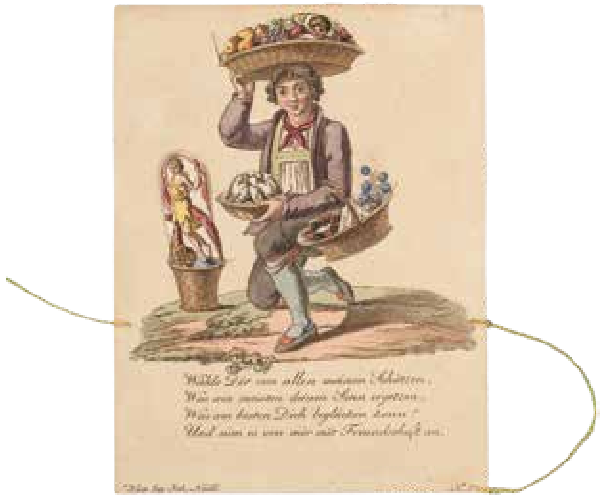
Number of items
3

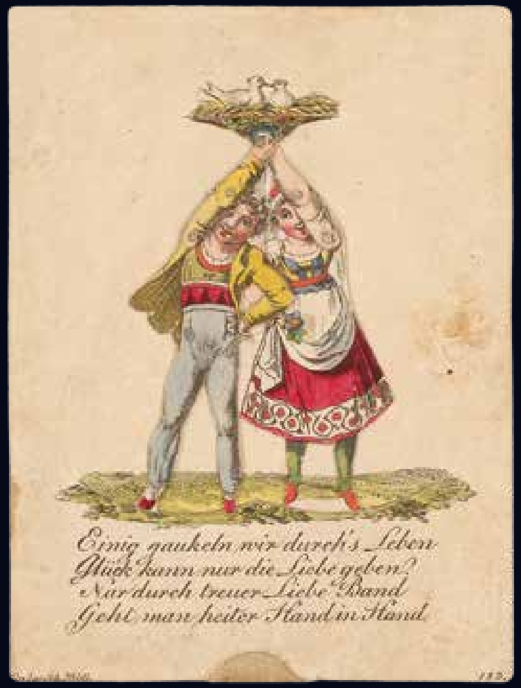
Two Biedermeier cards by Johann Neidl. On "No. 52", a young man kneels besides baskets of his wares, and invites the recipient to "Choose from all my treasures what most delights your heart, what can best make you happy! And accept it from me with friendship". A drawstring running through perforations in the card allow the image to be transformed, with the contents of the baskets revealed to be fruit, flowers and doves.

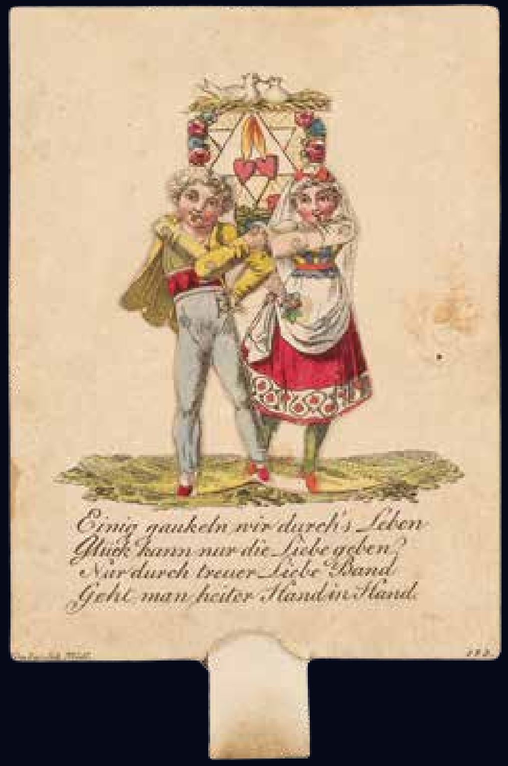
Card "No. 93" shows an older man who, by the pulling of a tab, suddenly becomes a young gentleman bearing a wreath of flowers. The German caption reads: "If this gentleman is too old for you, go back, you will soon find this young man instead and accept the gift of his heart". The 183rd card in Neidl's series also features a tab mechanism, by which the happy couple depicted are made to dance. The caption below them states: "Together we waltz through life. Only love can bring happiness. Giving only through the bond of faithful love do we walk cheerfully hand in hand".

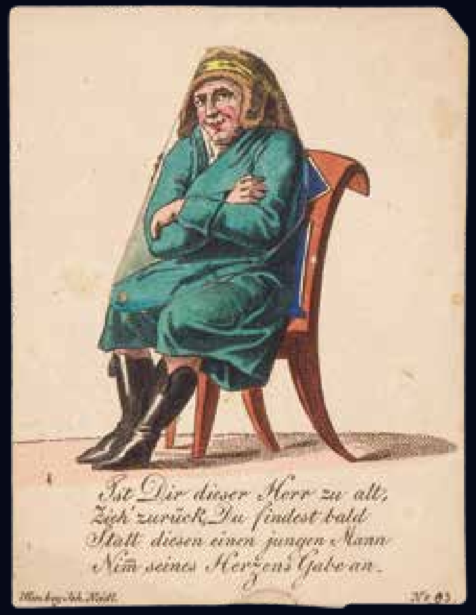
Born into a poor family in Graz, Johann Joseph Neidl (1776-1832) was apprenticed as a silversmith as a boy, and after showing artistic promise, was sent to Frankfurt to train as an engraver. He continued his training in Munich and Augsburg, before moving to Vienna where he established his own business as a copper engraver and printseller in the late-1790s. In addition to portraits of famous figures such as Archduke Karl of Austria and Ludwig van Beethoven, he produced a series of Biedermeier cards, as here.

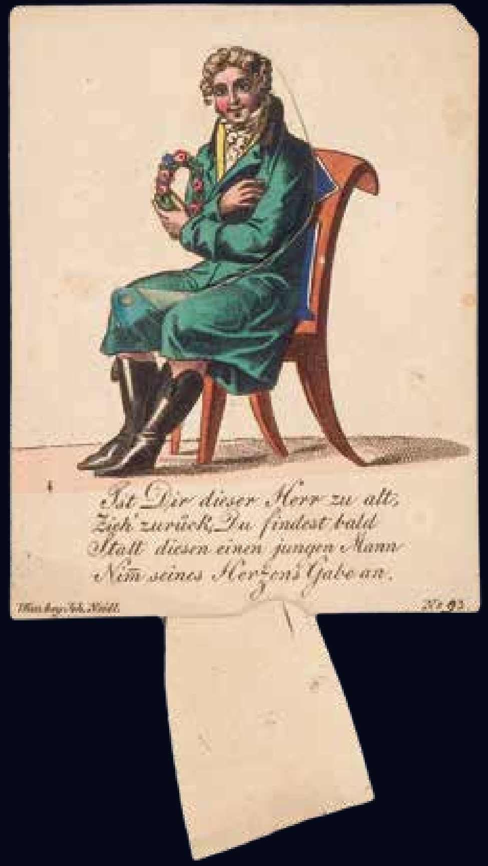





Einig gaukeln wir durch's Leben
Glück kann nur die Liebe geben;
Nur durch treuer Liebe Band
Geht man heiter Hand in Hand
183.


Einig gaukeln wir durch's Leben
Glück kann nur die Liebe geben;
Nur durch treuer Liebe Band
Geht man heiter Hand in Hand.
183.


Ist Dir dieser Herr zu alt,
Zieh' zurück, Du findest bald
Statt diesen einen jungen Mann
Nim seines Herzens Gabe an.
Wien bey Joh. Neidl.
No 93


Ist Dir dieser Herr zu alt,
Zieh' zurück, Du findest bald
Statt diesen einen jungen Mann
Nim seines Herzens Gabe an.
Wien bey Joh. Neidl.
No 93

“In every danger and joy... Happiness, Contentment”

138 **EISEN, A[nton] P[aul]**

[Biedermeier card].

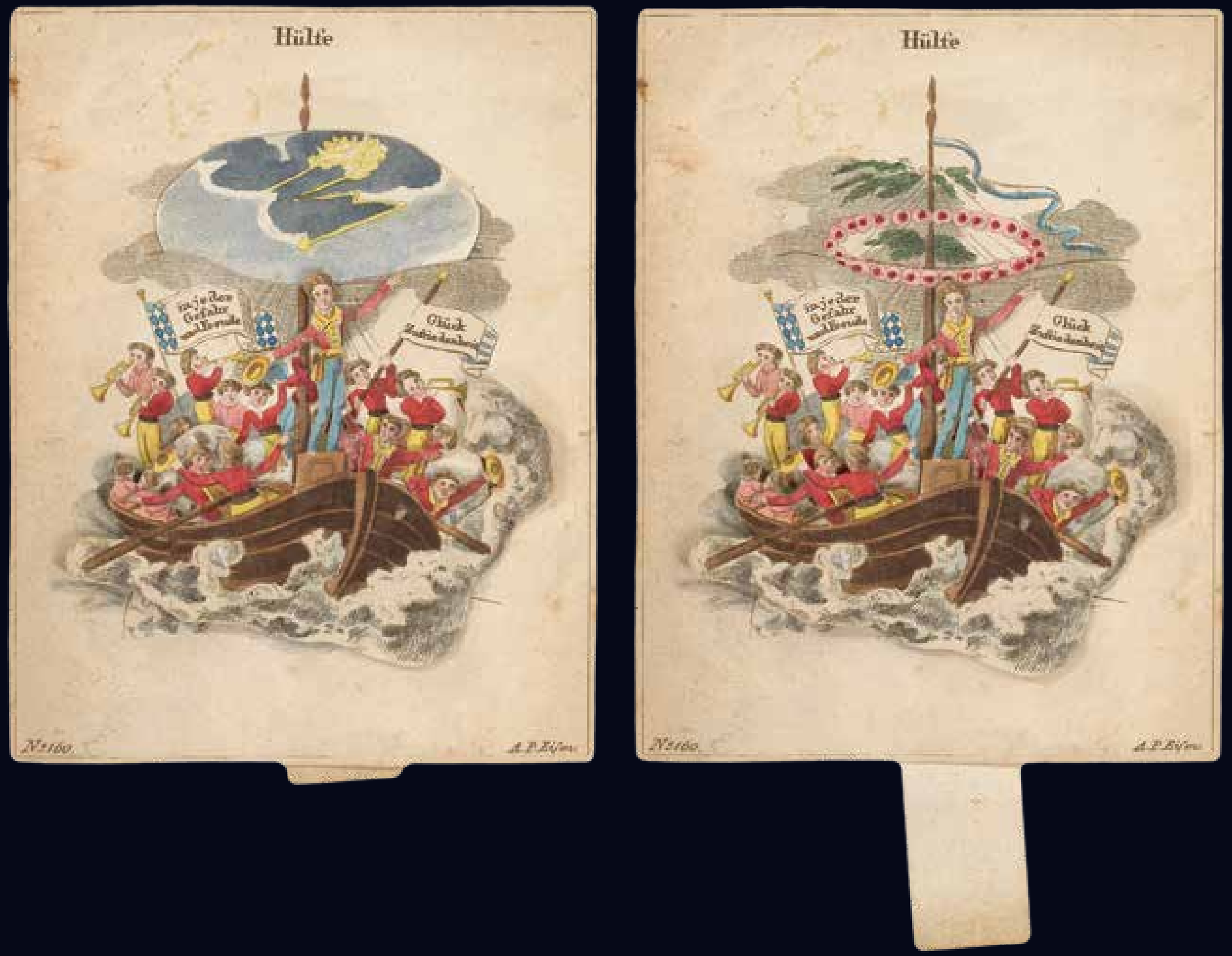
Publication
[Nuremberg], A. P. Eisen, [c.1820s-1830s].

Description
Numbered etched print (95 by 75mm), with contemporary hand-colour and sliding paper pull-tab.

Number of items
1

Card “No. 160” in Anton Paul Eisen’s series of Biedermeier cards, titled in German, “Help”, shows a ship packed with sailors who are celebrating and playing musical instruments in the midst of the turbulent waves. When the paper tab along the lower edge of the card is pulled, the stormy sky is transformed into a decorated mast. The crew are holding two banners that read: “In every danger and joy... Happiness, Contentment”.

Anton Paul Eisen (1777-1843) was an engraver based in Nuremberg where he sold etchings and engravings including a series of Biedermeier cards. After his death, his son, also Anton Paul Eisen, continued the family trade into the latter-half of the nineteenth century.



Paterno affection

139 **PATERNO, A[nton]**

[Group of four Biedermeier cards].

Publication
Vienna, A. Paterno, [c.1820s-1830s].

Description
Four numbered stipple-engraved and etched prints, with contemporary hand-colour, each with moveable parts, of which two are hinged overslips operated by pull-tabs, one is a sliding paper pull-tab, and one of unfolding panels.

Dimensions
Smallest: 90 by 70mm
Largest: 80 by 90mm

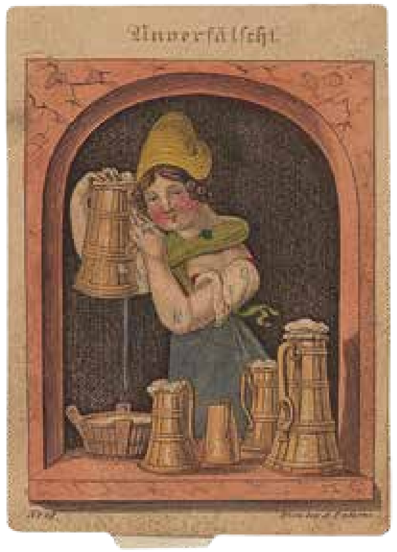
References
Houze, 'Textiles, Fashion, and Design Reform in Austria-Hungary Before the First World War', 2015, p.43.

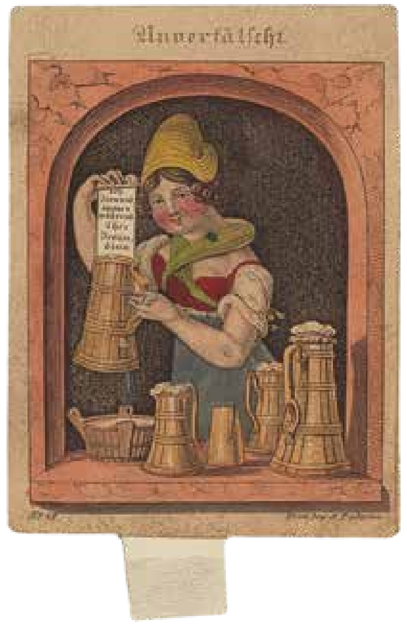
Number of items
4

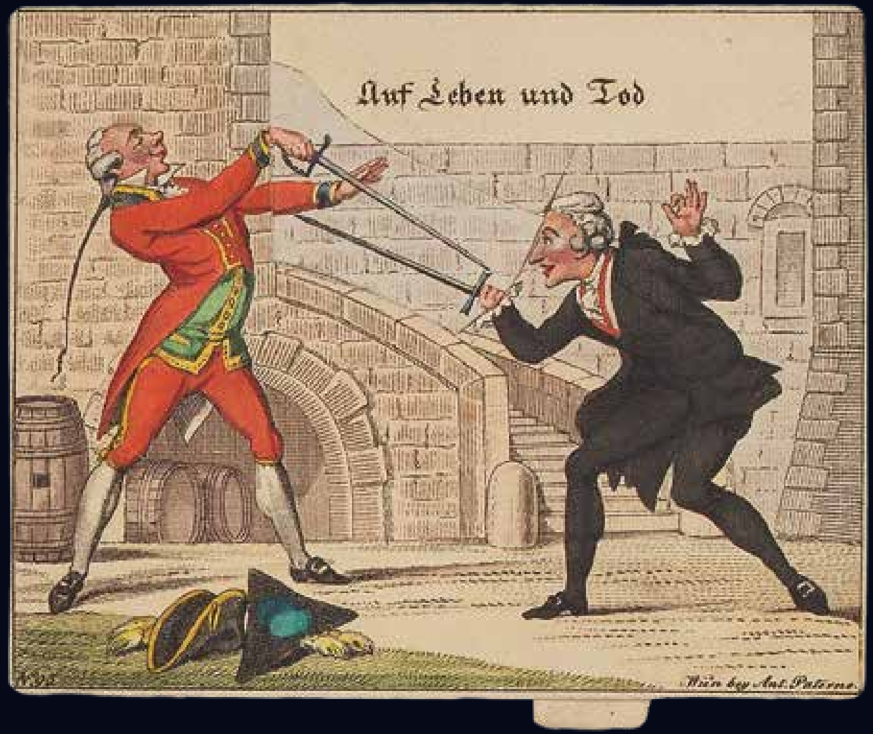
Like many of his contemporaries, Anton Paterno published a long series of Biedermeier cards with moveable and interactive elements, four of which are held in the Temperley Collection. One shows a happy family of eight, with a somewhat strange German caption: "We do not want to remain guilty of anything, and testify to our affection". Another shows a barmaid who, when the paper tab at the bottom of the card is pulled, reveals a secret message that states: "I am always your faithful girlfriend". The card is titled "Unverfälscht", which means "unadulterated" and, fittingly, can be applied to both alcohol and people.

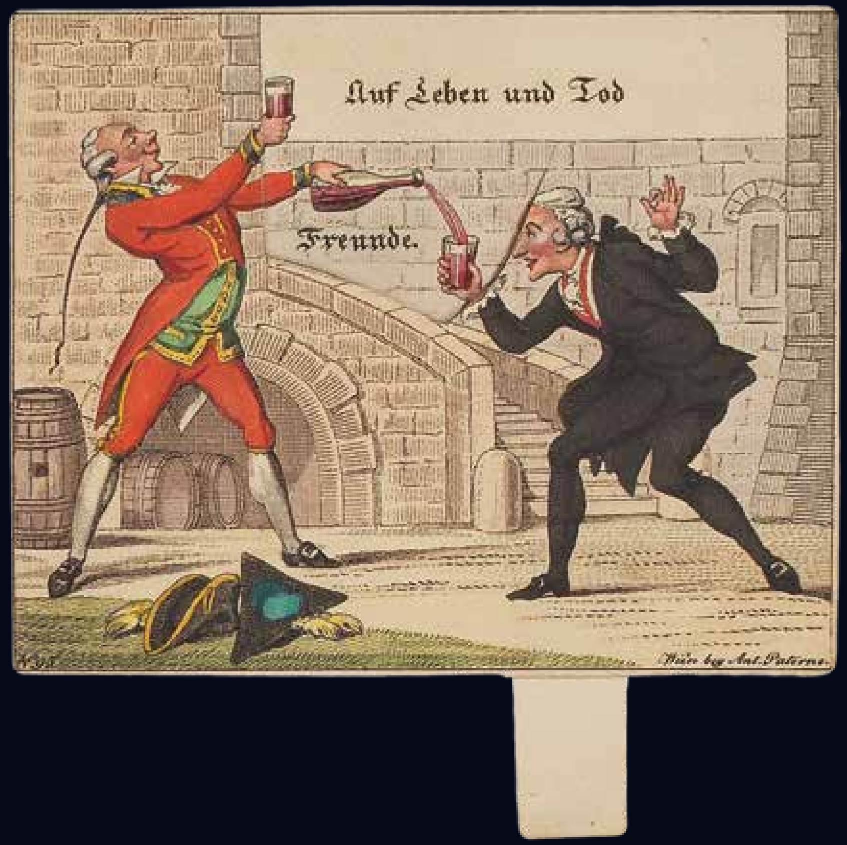
"No. 95" in Paterno's series shows two men jousting with swords, captioned with the words "life or death". The scene can be transformed to show them sharing a drink, with the word "friends" appearing to complete the sentiment. Card "No. 89" has a different mechanism: it shows a jovial and snazzily-dressed man wearing a large sign around his neck that reads "The Pocket Well-Wisher". This can be unfolded to reveal a poem with illustrations including a cat, a sword and a nose!

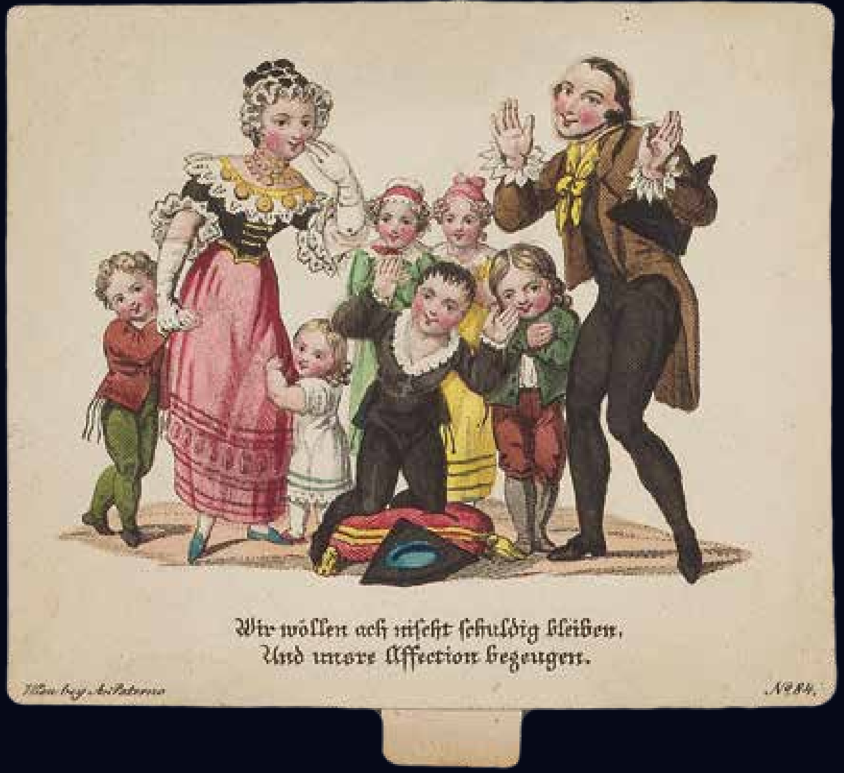
Viennese art dealer and music publisher Anton Paterno (1771-1835) produced material featuring Biedermeier designs and motifs during the 1820s and 1830s, with his wife taking over the business after his death. In addition to printed material, Paterno also produced needlepoint embroideries with Biedermeier subjects such as flowers and butterflies, even supplying these to the Austrian royal family.

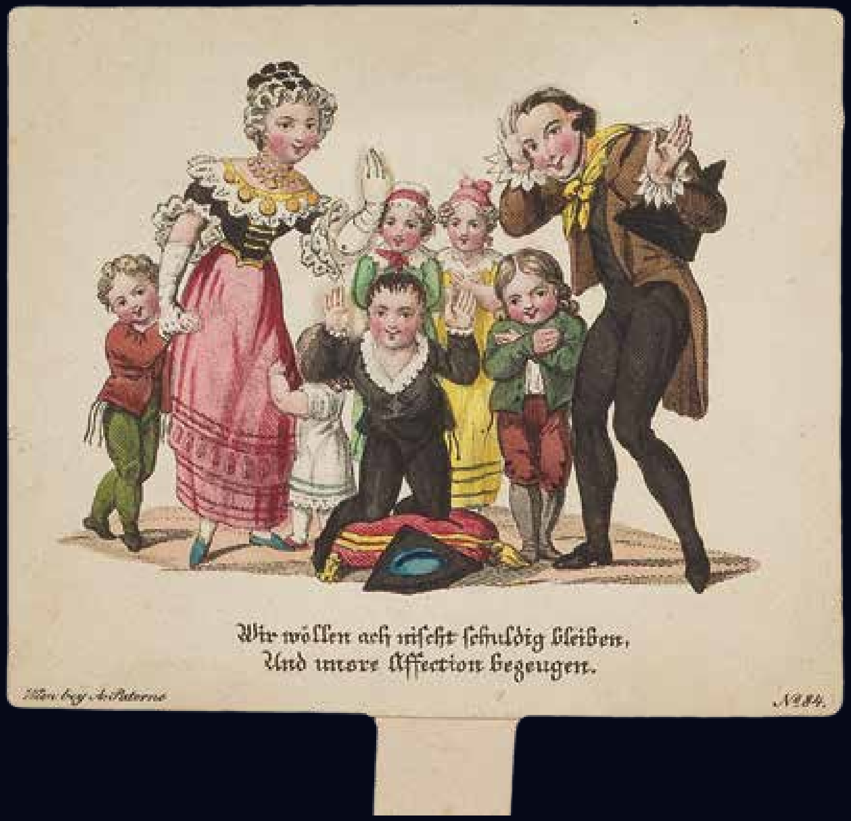


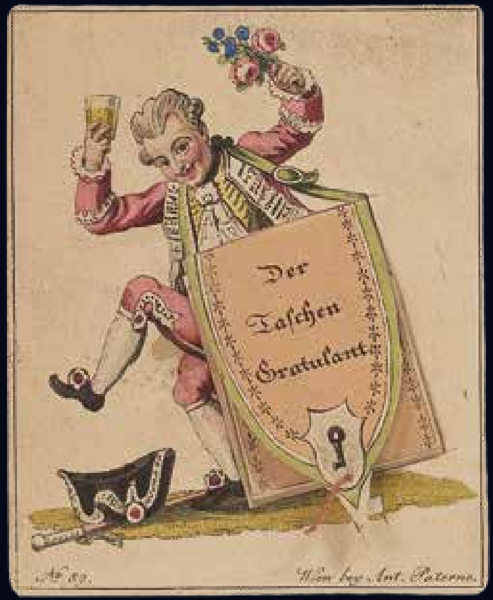


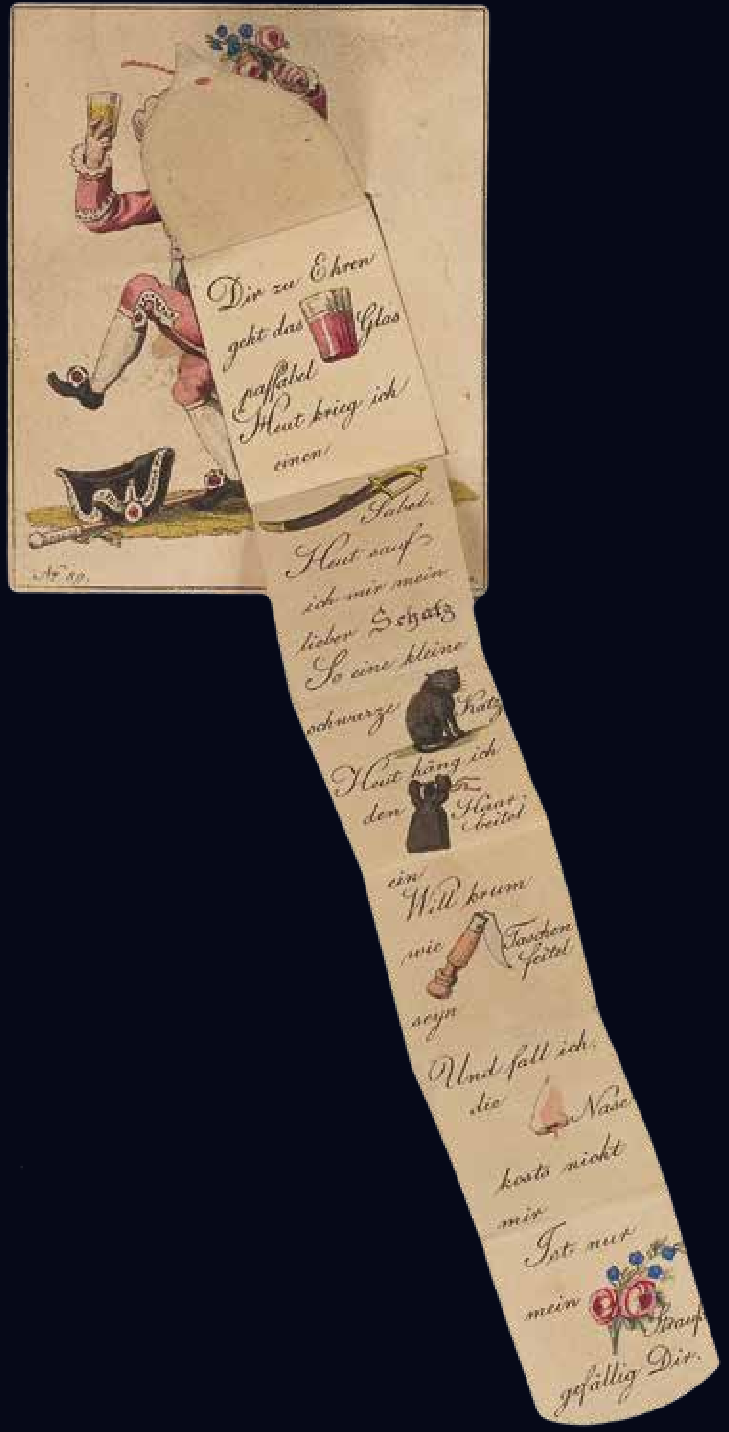





Wir wöllen ach niſcht ſchuldig bleiben,
Und unsre Affection bezeugen.
Wien bey A. Paterno
No 84.


Wir wöllen ach niſcht ſchuldig bleiben,
Und unsre Affection bezeugen.
Wien bey A. Paterno
No 84.


Der Taſchen Gratulant
No 89.
Wien bey Ant. Paterno.


No 89.
Dir zu Ehren
geht das Glas
paſſabel
Heut krieg ich
einen
Sabel.
Heut sauf
ich mir mein
lieber Schatz
So eine kleine
schwarze Katz
Heut häng ich
den Haarbeitel
ein
Will krum
wie Taschen feitel
seyn
Und fall ich
die Nase
kosts nicht
mir
Ist nur
mein Strauß
gefällig Dir.

Riedel me this

140 **RIEDEL**

[Group of two Biedermeier cards].

Publication
Nurnberg, Riedel, [c.1820s-1830s].

Description
Two numbered engraved prints, with contemporary hand-colour, one with turn-up and turn-down panels, and one with sliding paper pull-tab, with manuscript inscription to verso in ink.

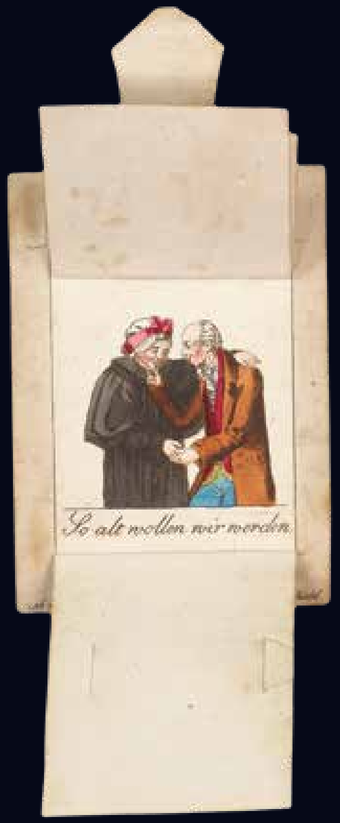
Dimensions
Smallest: 85 by 70mm
Largest: 95 by 65mm

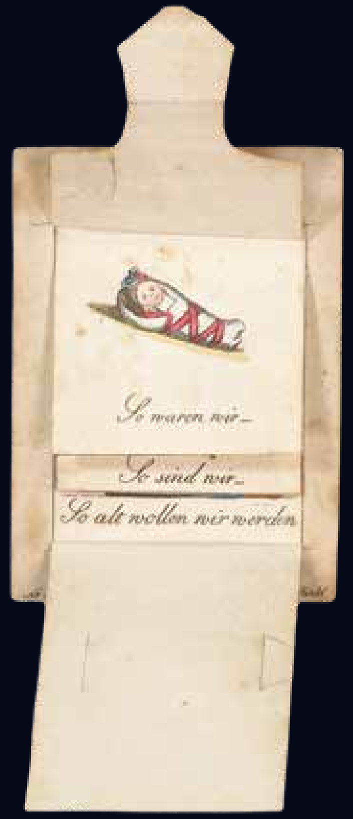
Number of items
2

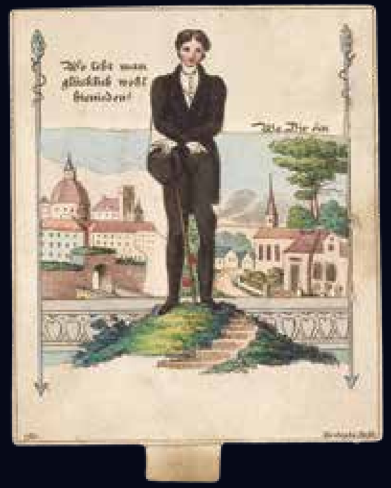
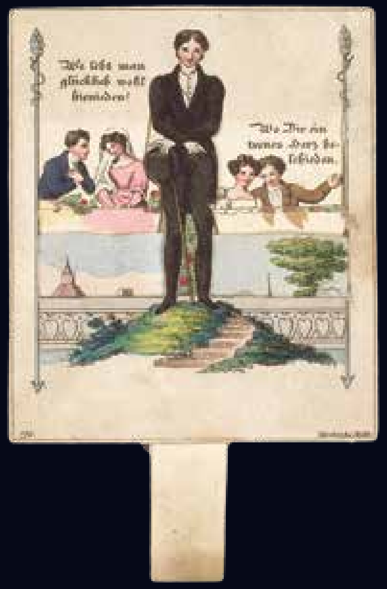
The Temperley Collection includes two Biedermeier cards printed by the Riedel publishing house of Nuremberg. They are typical of the Biedermeier period in carrying sentimental messages revealed by moveable mechanisms.

“No. 7” shows “The Three Stages” of life by means of turn-up and turn-down panels. The first shows “how we were”, illustrated with a swaddled baby, the second “how we are”, and the third “how we want to be when old”, with an elderly couple holding hands.

Card “No. 193” shows a bachelor who asks “Where can one live happily down here?”. After the paper tab is pulled, two illustrations of the man accompanied by a pretty young woman are revealed, along with the answer “Where you can find a wonderful home”. To the verso is a hand-written note in German: “In memory of your sister”.


So alt wollen wir werden


So waren wir_
So sind wir_
So alt wollen wir werden

“What is more blissful than wealth, honour, and power?”

141 **MÜLLER, H[einrich] F[riedrich]**

[Group of six Biedermeier cards].

Publication
Vienna, H. F. Müller, [c.1820s-1840s].

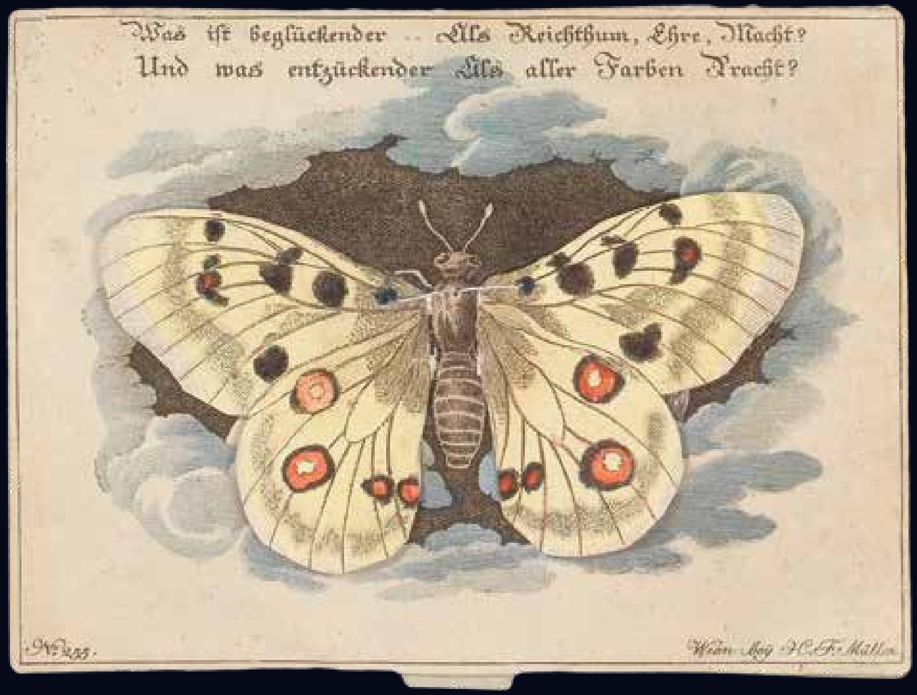
Description
Six stipple-engraved and etched prints, with contemporary hand-colour, each with moveable parts, of which three are hinged overslips operated by pull-tabs, one sliding paper pull-tab, two paper pop-ups.

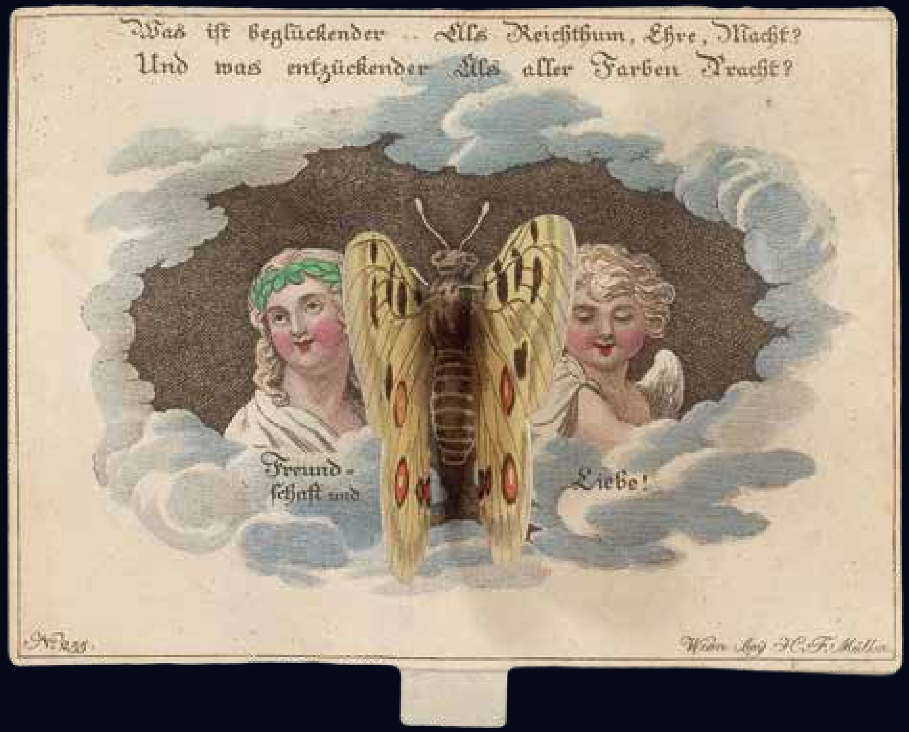
Dimensions
Smallest: 90 by 75mm
Largest: 105 by 85mm

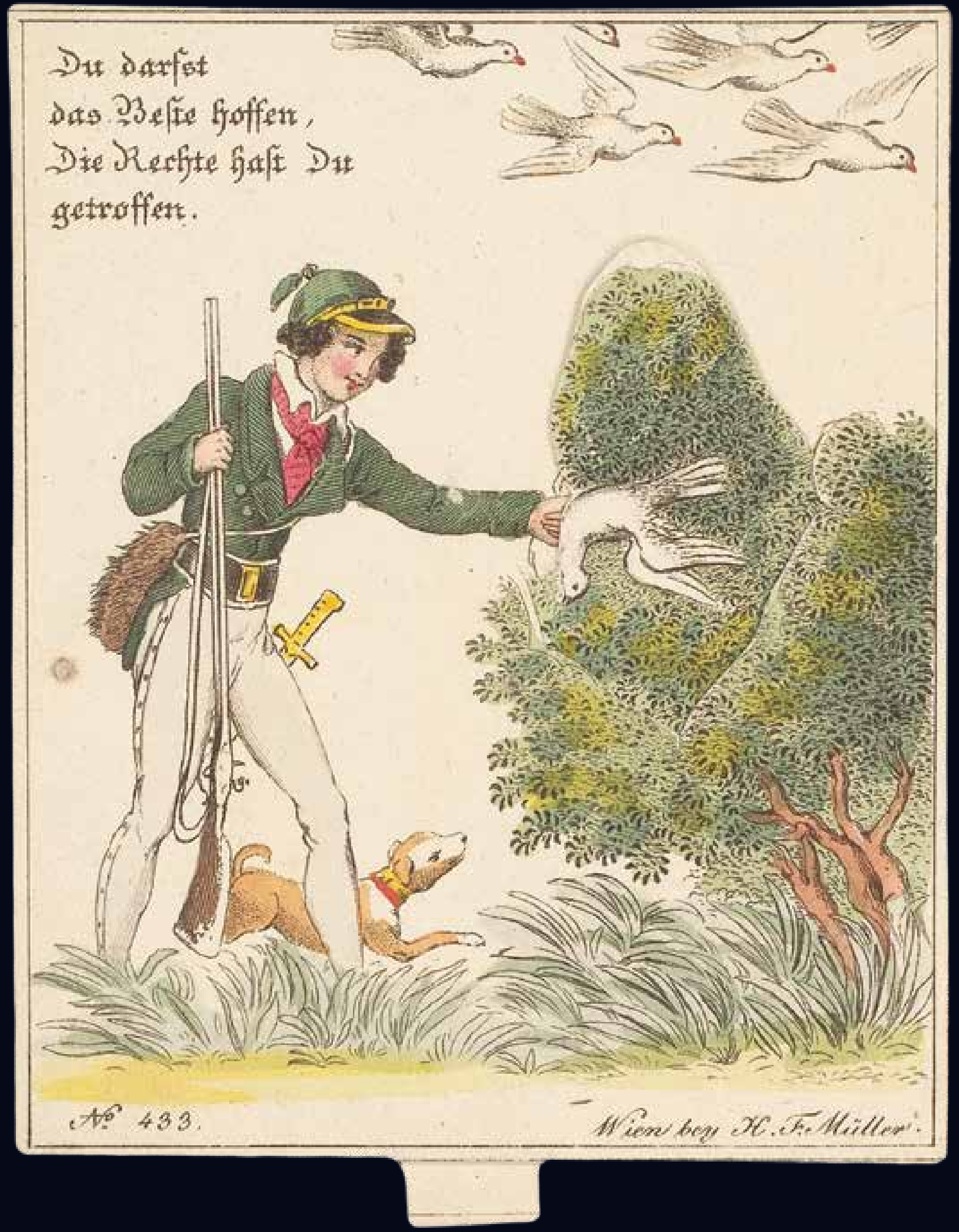
Number of items
6

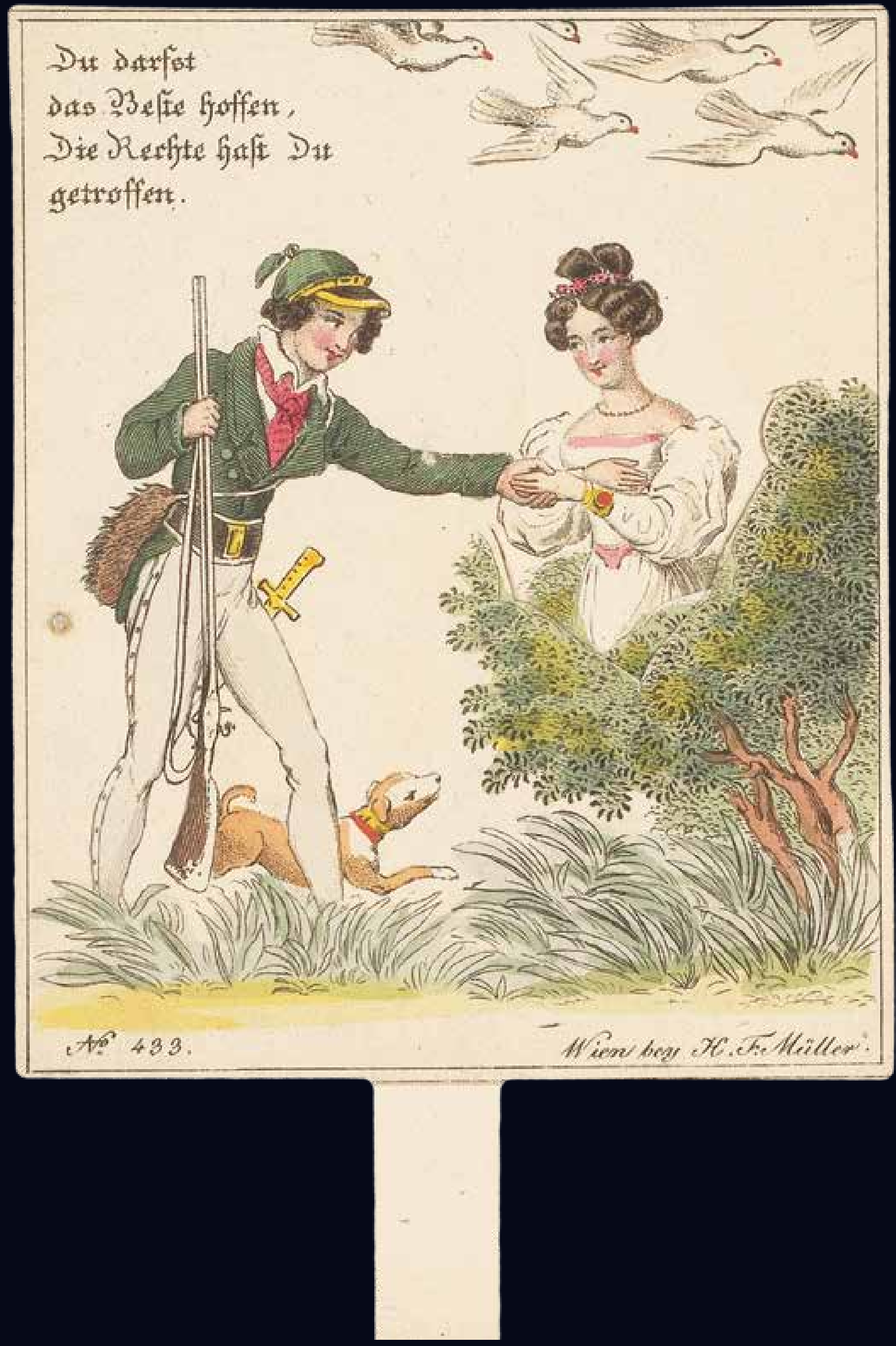
Six cards by Heinrich Friedrich Müller, all of which have moveable elements. At the pull of a paper tab, the recipient can cause a butterfly’s wings to flap, a woman to appear out of a tree, and a deceitful young man’s nose to grow. The most elaborate card transforms into a three-dimensional garden scene, with a young man kneeling among the flowers and wishing the recipient well-being and happiness. The cards all bear such positive messages, with one asking “What is more blissful than wealth, honour, and power? And what is more delightful than the splendour of all these?”. The answer, “friendship and love”.

Heinrich Friedrich Müller (1779-1848) was a printer, toy-maker, music-dealer, and publisher of German and English material, such as children’s books, card games, and musical scores. He also invented the “Teleorama”, a mechanical peepshow, in 1825. The co-founder of the Vienna Art Association and head of the board of Viennese art dealers, Müller published a wide variety of printed material including Biedermeier cards.


Was iſt beglückender .. Als Reichthum, Ehre, Macht?
Und was entzückender Als aller Farben Pracht?
Wien bey H. F. Müller.


Was iſt beglückender .. Als Reichthum, Ehre, Macht?
Und was entzückender Als aller Farben Pracht?
Freund-ſchaft und
Liebe!
Wien bey H. F. Müller.


Du darſst
das Beſte hoffen,
Die Rechte haſt Du
getroffen.
No. 433.
Wien bey H. F. Müller.


Du darſst
das Beſte hoffen,
Die Rechte haſt Du
getroffen.
No. 433.
Wien bey H. F. Müller.

“This card seems strange to you...”

142 **BERKA, A[nton]**

[Group of four Biedermeier cards].

Publication
Vienna, A. Berka, [c.1830s].

Description
Four numbered stipple-engraved prints, with contemporary hand-colour, each with moveable parts, of which two are sliding paper pull-tabs, one with drawstring, and two are hinged overslips operated by pull-tabs.

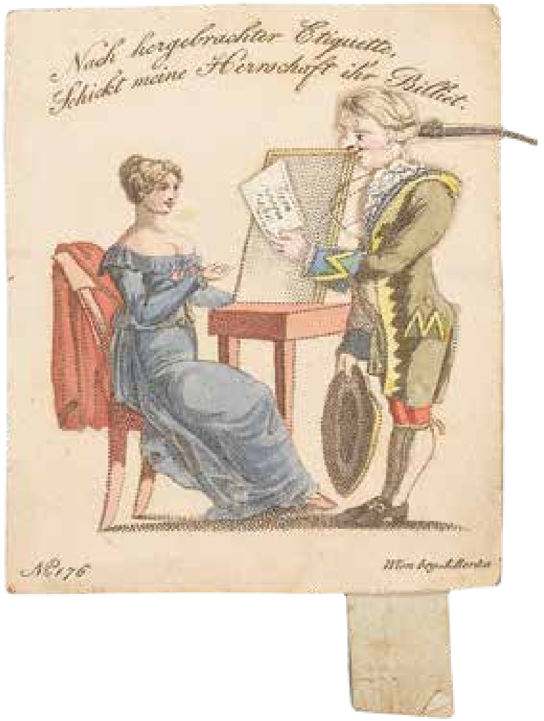
Dimensions
Smallest: 65 by 105mm
Largest: 90 by 120mm

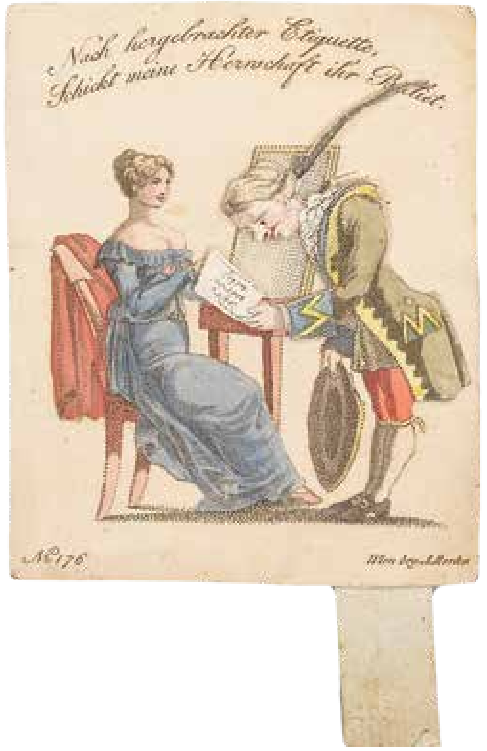
Number of items
4

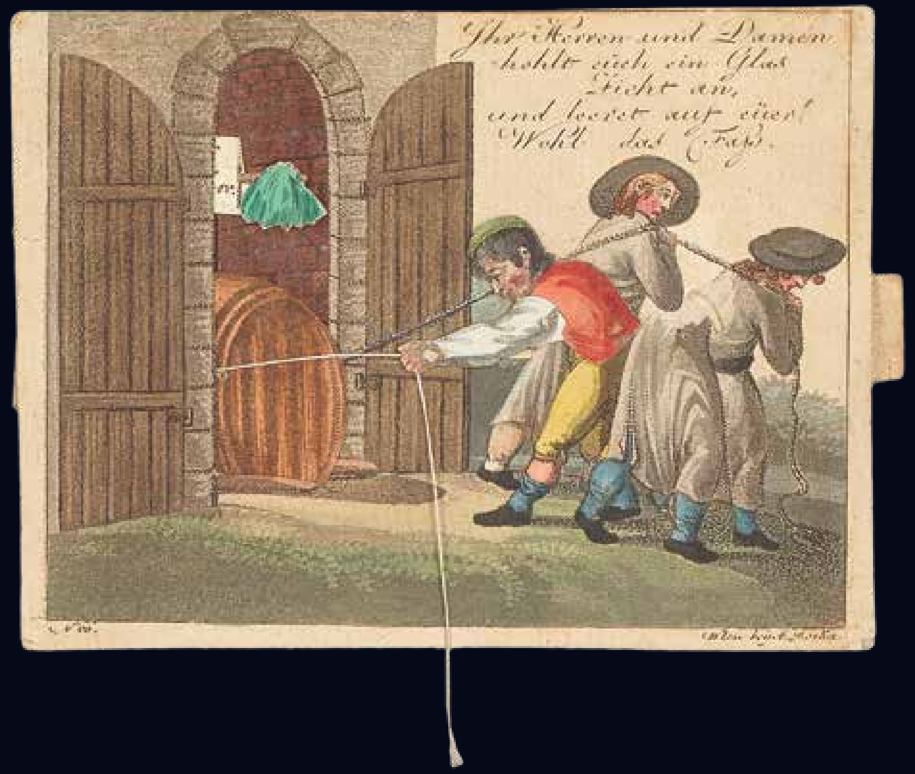
The Temperley Collection includes four Biedermeier cards by Anton Berka. Numbered “101”, one card shows a couple seated at a piano, captioned in German: “If you only call the wolf, he will come running”. This rather mysterious message is explained by the appearance of Cupid, armed with his dangerous arrows, when the paper tab is pulled. Another, “No. 176”, shows a woman receiving a bill from a messenger, whose hinged torso is made to bow by a tab along the lower edge of the card.

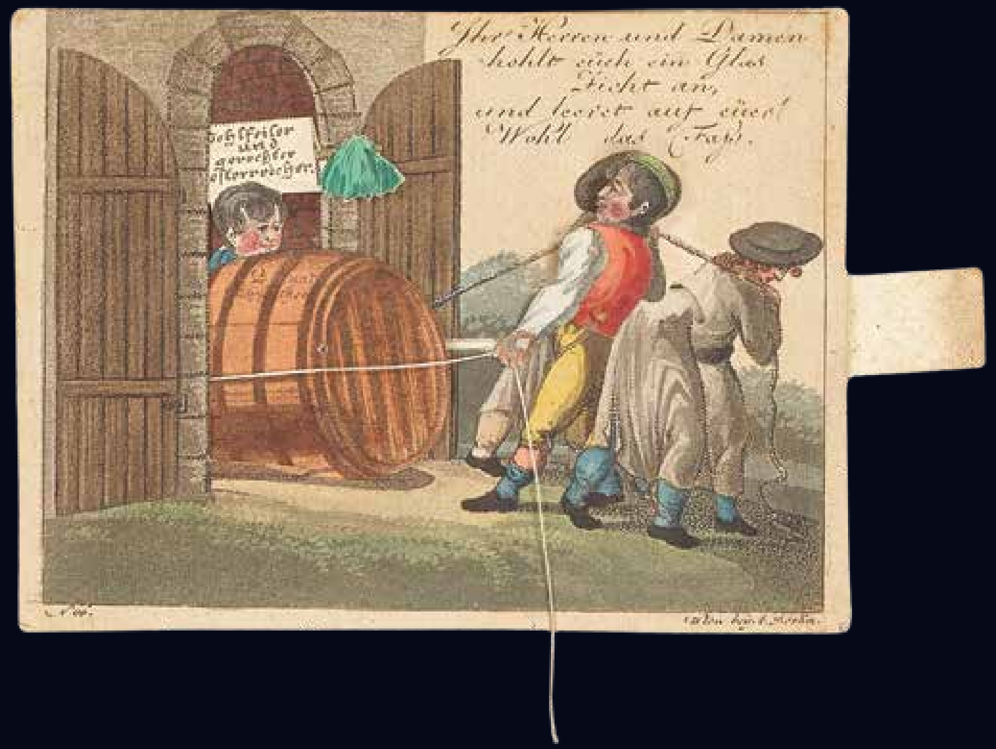
Card number “66” shows three men hauling a huge barrel out of a warehouse, with the jovial encouragement: “Gentlemen and ladies, get yourself a glass of beer and empty it on your own!”. Although the mechanism is once again a pull-tab, the rope held by one of the workers is actually a piece of string that can be moved independently. Finally, a rather flirtatious card (“No. 83”) features a green curtain, captioned “This card seems strange to you...”. When the tab is pulled, part of the curtain is drawn back to reveal an eye, and the words: “I have a crush on you”!

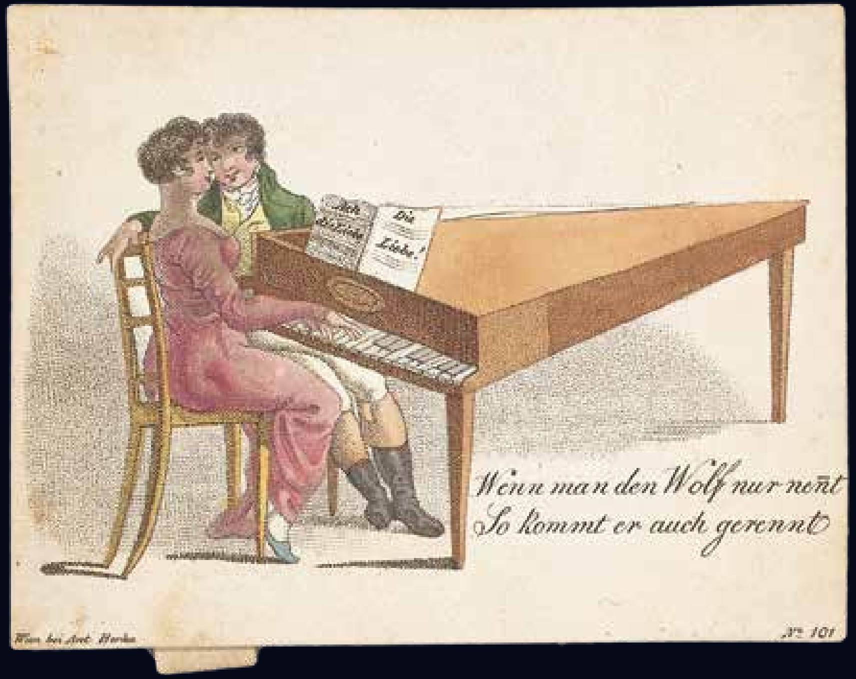
Anton Berka (1765–1838) was an engraver, and an art- and music-dealer based in Vienna, who sold copperplate engravings, oil paintings and sheet music from his premises at Seilergasse No.1082. Like a number of Viennese printers during the Biedermeier period, Berka published a large selection of moveable cards depicting cheerful day-to-day scenes.

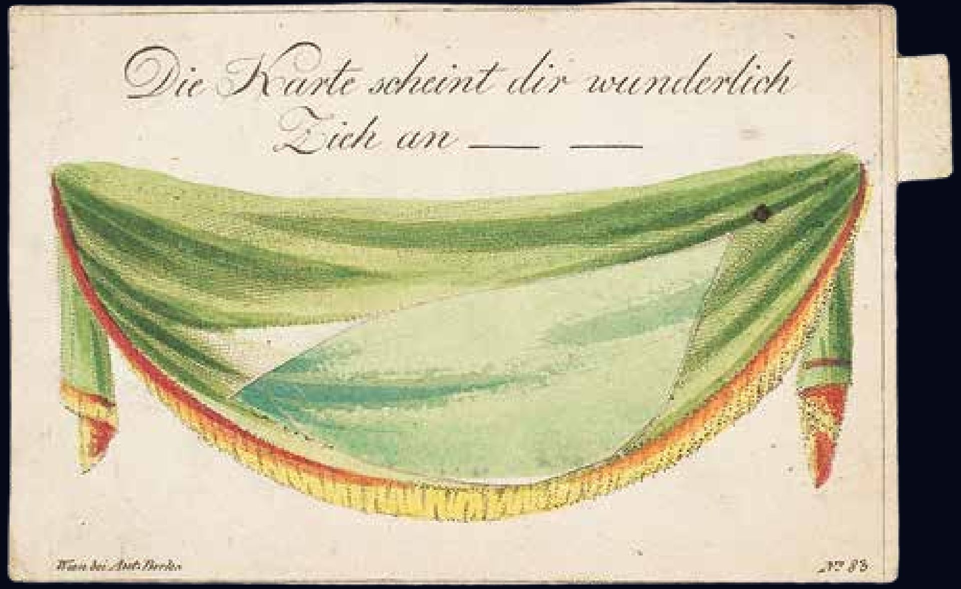

Nach hergebrachter Etiquette,
Schickt meine Herrschaft ihr Billiet.
No 176
Wien bey A. Berka

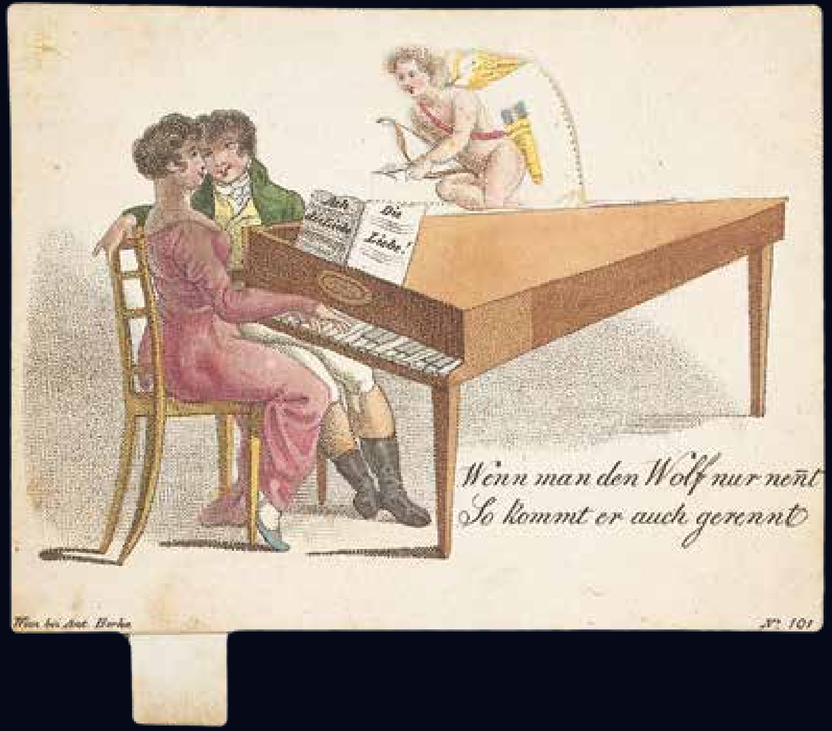

Nach hergebrachter Etiquette,
Schickt meine Herrschaft ihr Billiet.
No 176
Wien bey A. Berka

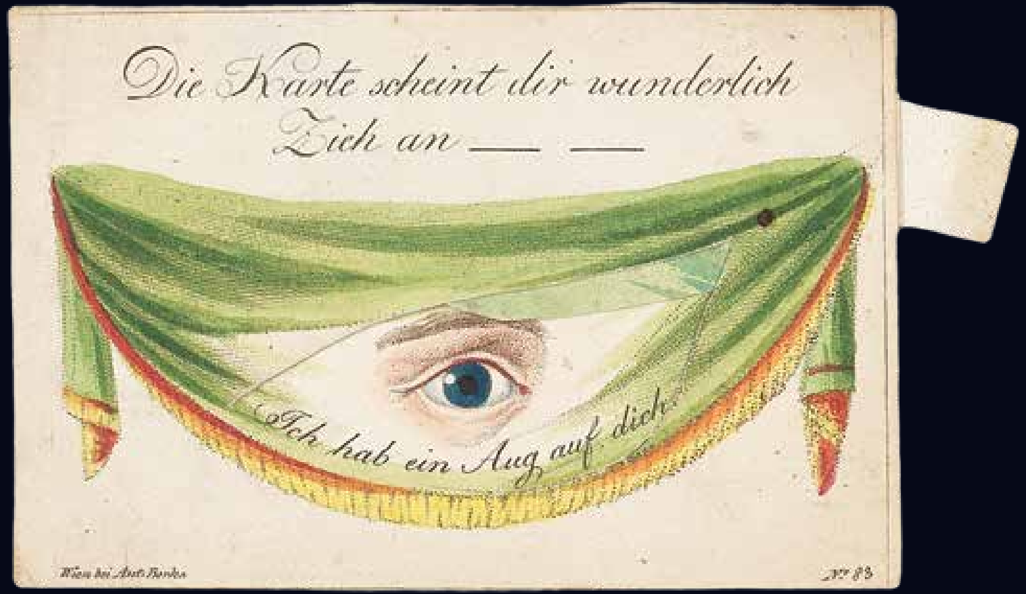

Ihr Herren und Damen
hohlt euch ein Glas
Bier an,
und leeret auf einen
Wohl das Faß.


Ihr Herren und Damen
hohlt euch ein Glas
Bier an,
und leeret auf einen
Wohl das Faß.


Ach die Liebe
Die Liebe!
Wenn man den Wolf nur neñt
So kommt er auch gerennt
Wien bei Ant. Berka
No 101


Die Karte scheint dir wunderlich
Zieh an — —
Wien bei Ant. Berka
No 83


Ach die Liebe
Die Liebe!
Wenn man den Wolf nur neñt
So kommt er auch gerennt
Wien bei Ant. Berka
No 101


Die Karte scheint dir wunderlich
Zieh an — —
Ich hab ein Aug auf dich
Wien bei Ant. Berka
No 83

“Slumber, friend, no harm will come to you”

143 **SCHÖNBERG, Joh[ann]**

[Biedermeier card].

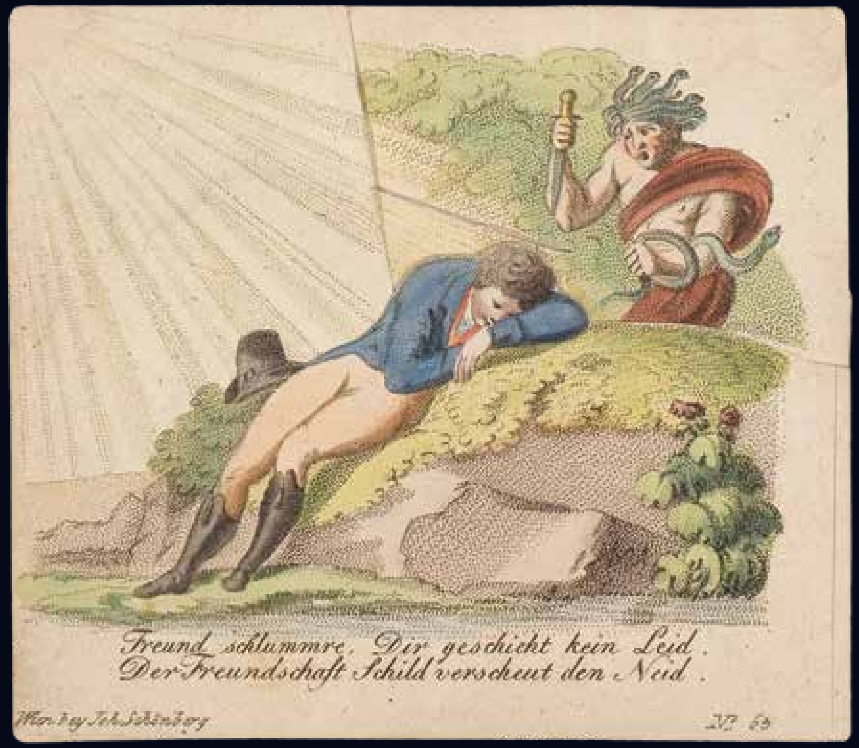
Publication
Vienna, Joh. Schönberg, [c.1830s].

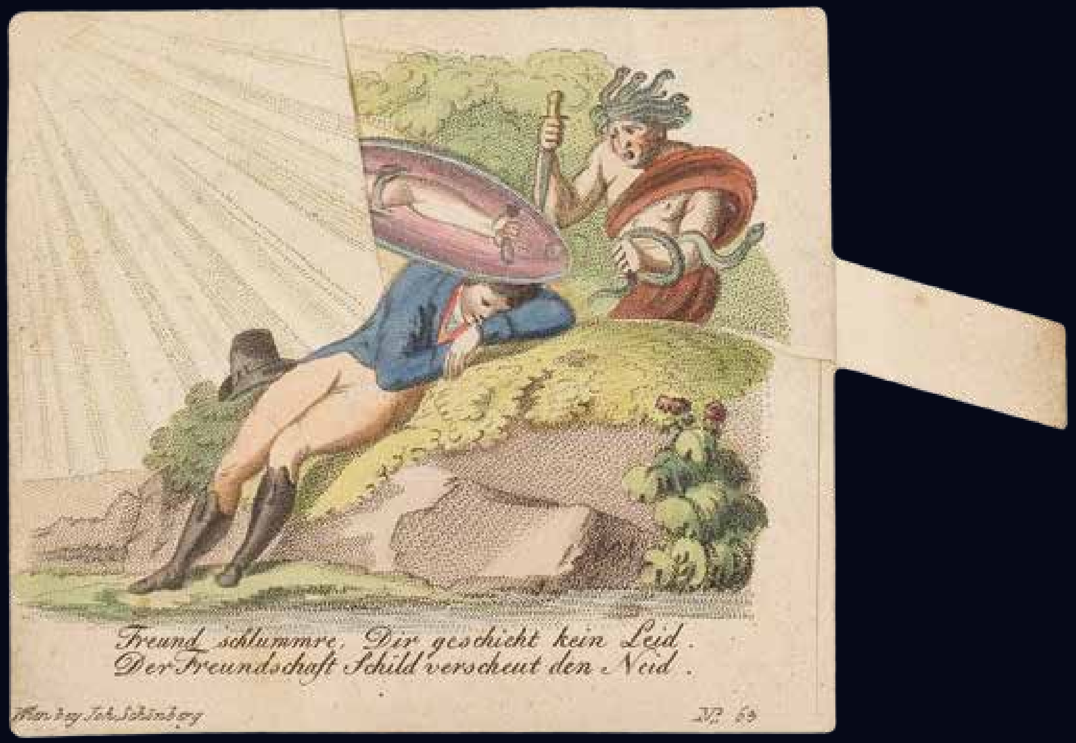
Description
Numbered stipple-engraved print (90 by 105mm), with contemporary hand-colour and sliding paper pull-tab.

Number of items
1

Johann Schönberg was one of the many Viennese artists during the Biedermeier period to produce cards exchanged by members of the genteel Austrian society. The present card shows a finely-dressed young man asleep on a grassy rock. Behind him, a menacing figure with snakes for hair approaches carrying a dagger. When the paper tab at the side of the card is pulled, a shield appears out of nowhere, protecting the resting man. The caption explains the allegory: “Slumber, friend, no harm will come to you. The shield of friendship wards off envy”.

Johann Schönberg was a lithographer active in Vienna during the mid-nineteenth century, and not to be confused with the artist and war-correspondent of the same name, born in 1844.


Freund schlummre, Dir geschicht kein Leid.
Der Freundschaft Schild verscheut den Neid.
Wien bey Joh. Schönberg
N°. 63


Freund schlummre, Dir geschicht kein Leid.
Der Freundschaft Schild verscheut den Neid.
Wien bey Joh. Schönberg
N°. 63

HATCHED, MATCHED, DISPATCHED

Be my Valentine

144 [VARIOUS MAKERS]

[13 early Valentine sheets].

Publication
[Britain], 1770-1837.

Description
13 original valentines (various sizes), pen and ink on paper, some with contemporary colour wash, some with cut-paper or pin-pricked designs, one with conjoined address leaf.

Dimensions
Smallest: 115 by 90mm
Largest: 320 by 320mm

Number of items
13

The ancient feast day of the martyred Saint Valentine became associated with love and romance during the fourteenth and fifteenth centuries, and began to be commercialised during the late-eighteenth, with printmakers producing greeting cards to be exchanged by couples. 'The Young Man's Valentine Writer' of 1797 even provided a set of suggested poems for those who were struggling to fill their cards with authentic sentiments. The popularity of Valentine's cards soared during the Victorian era, with over a million cards sent annually by the 1870s, and thousands of women employed in their manufacture.

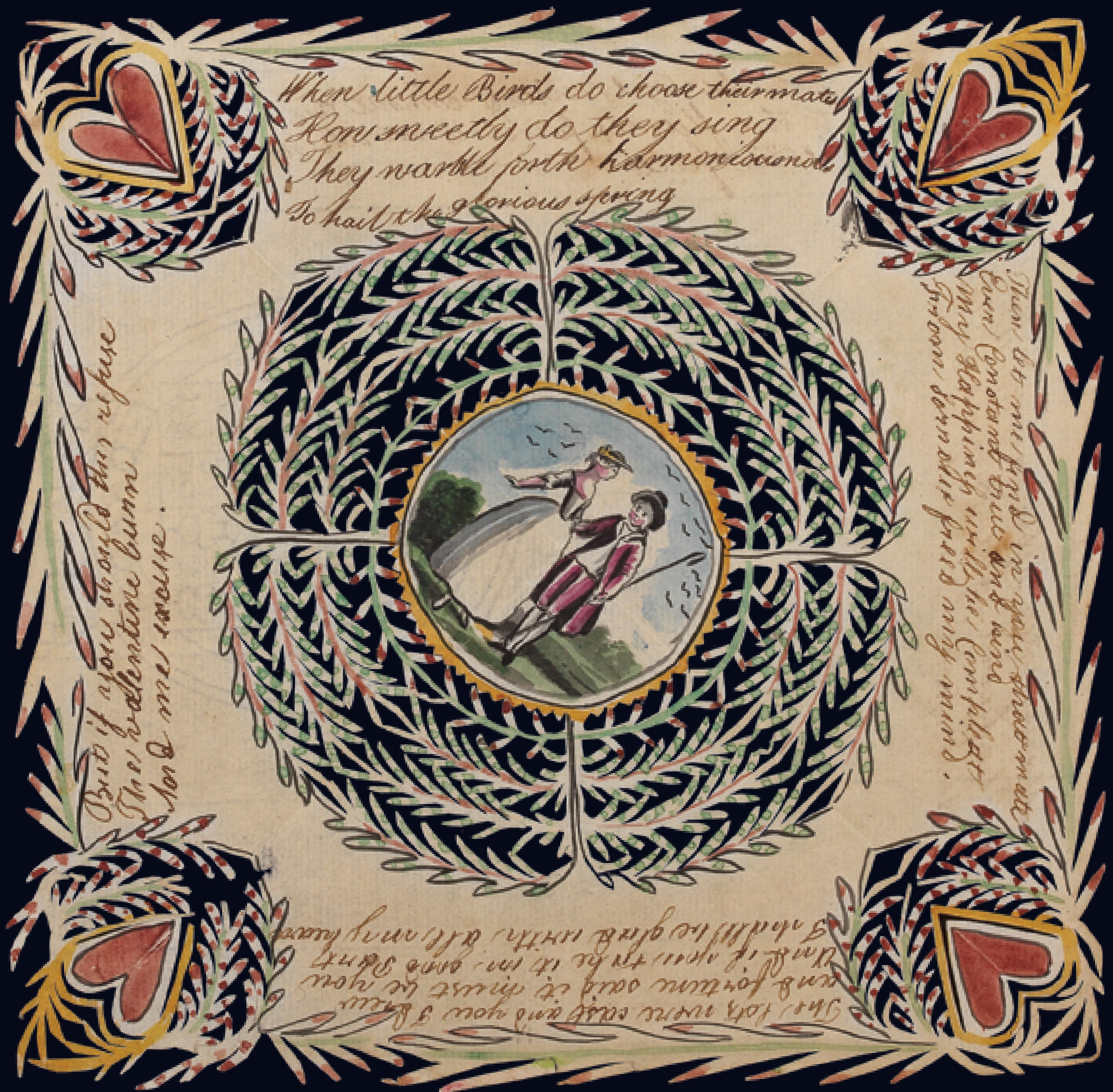
The Temperley Collection contains a group of original manuscript valentines, including some remarkable survivals from before the boom in printed material.

Sent by Joseph Condor in 1770, an elaborate cut-paper valentine features motifs including bells, flowers, and lovebirds, with the central text opening "Content my Dear I have when Im [sic] with you". One sent in 1783 from a lover in Manchester to his beloved in Liverpool presents a vignette of a happy couple walking through a field; the surrounding wreath and the border of the sheet have been finely cut, and along each side has been written a stanza of verse, beginning:

"When little birds do choose their mates,
How sweetly do they sing,
They warble forth harmonious notes,
To hail the glorious spring."

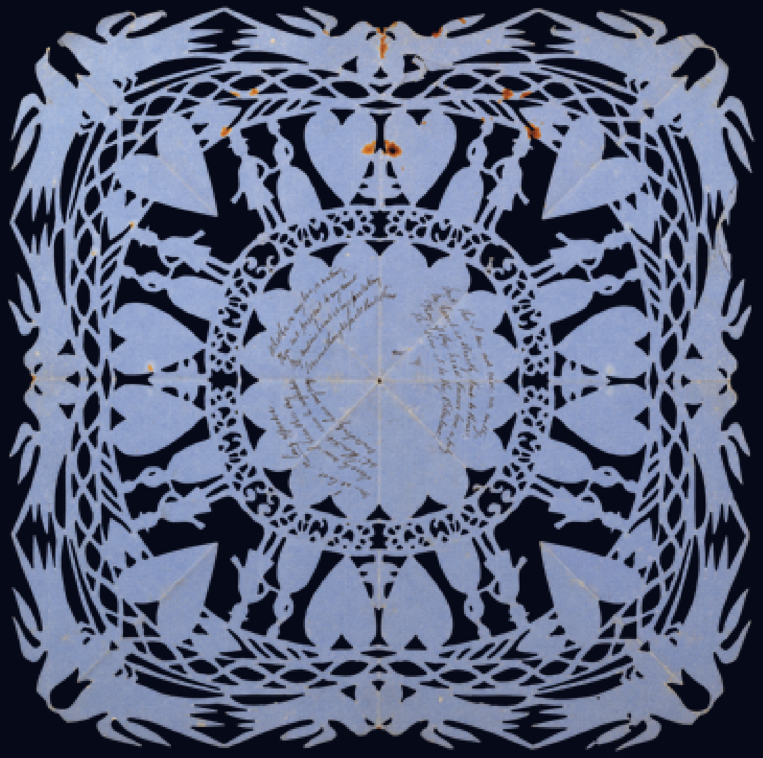
Another late-eighteenth century valentine features no text, but simply a cut-out depiction of Cupid. Woven through the square border is another strip of paper that culminates on either end with a rebus. Rebuses consist of pictures, symbols, or motifs, often in combination, that require the viewer to work out the hidden sentiment or meaning. They were popular features of early valentines, and those here - a line ending in two shorter lines, with arrows radiating out from the centre in four directions, and a circle with a short line extending from one point - may represent the sender's unending love.

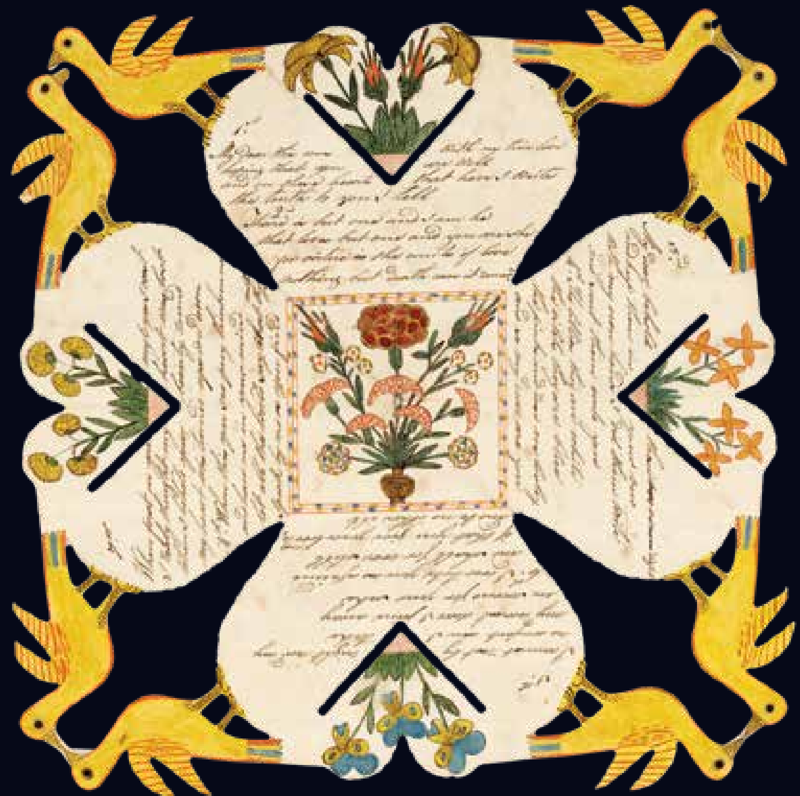
From early in the nineteenth century are a series of valentines featuring common motifs, such as hearts, flowers, and lovebirds, often depicted as 'kissing'. Most examples include lines of verse, and have been coloured; several are intricately cut, while one is entirely pin-pricked (see item 112). Fold lines across one valentine, sent "for my friend" around 1820, show where the maker has folded the square of paper to enable them to cut perfectly symmetrical hearts. Sent around the same time, another valentine is itself in the shape of a heart, with poetry written around the edge, while the verse on a separate example is contained within the lines of a complex 'love knot'. The final words meet with the

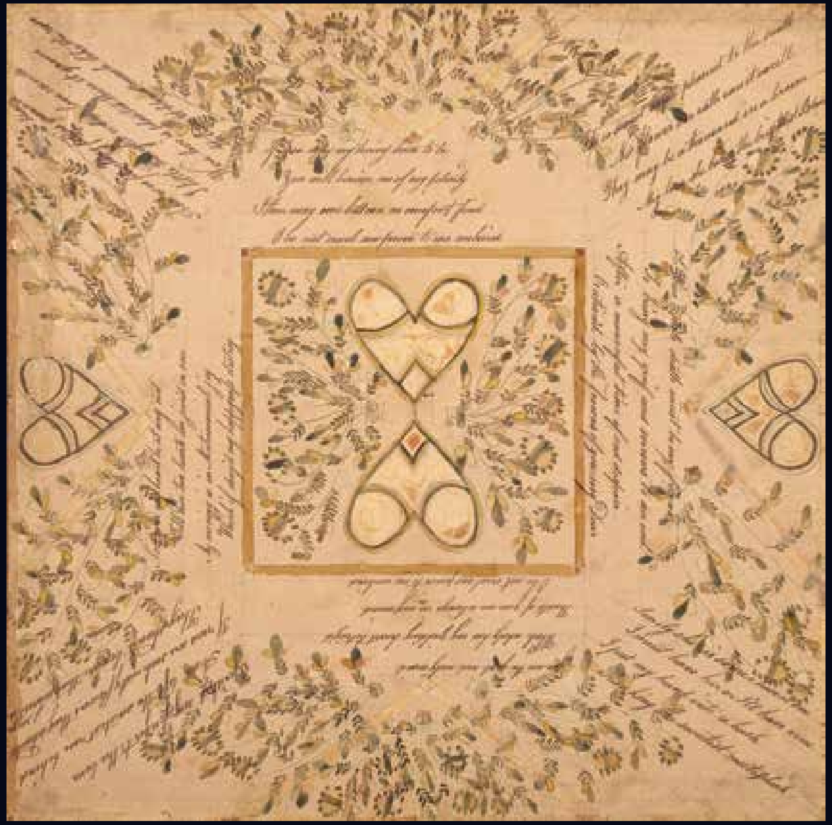

When little Birds do choose their mates
How sweetly do they sing
They warble forth harmonious notes
To hail the glorious spring

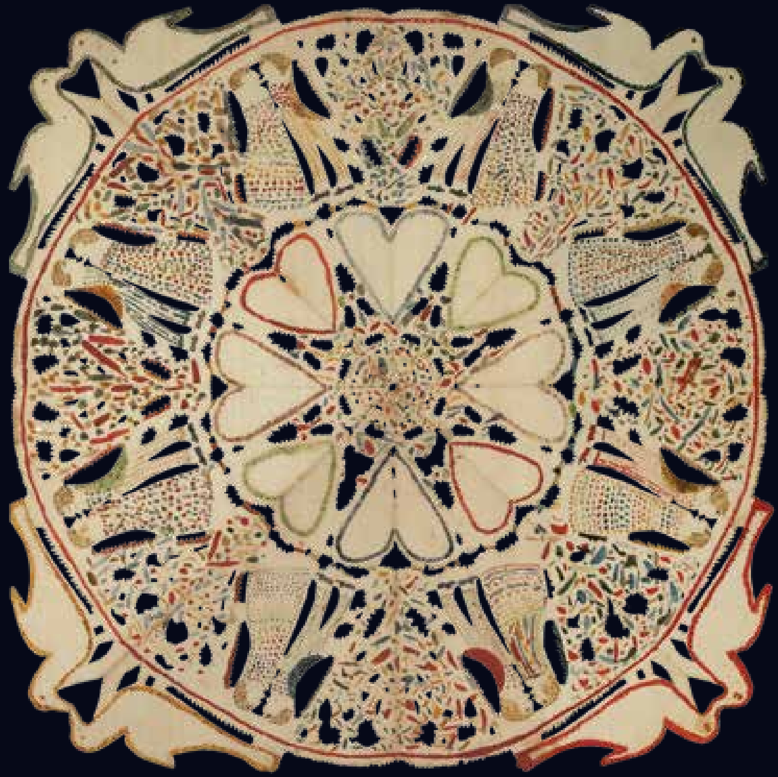
opening ones to complete a never-ending poem, no doubt reflecting the sender's endless love.

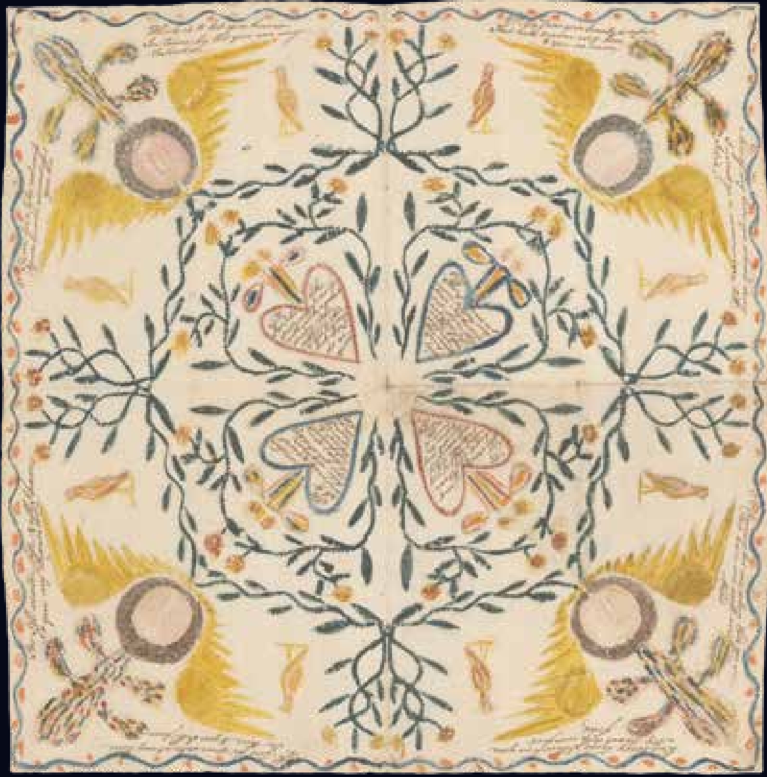
The latest valentine, on paper watermarked in 1833 and postmarked in 1837, was made by hand at a time when commercially manufactured cards were easy to come by, perhaps as a signal of the sender's dedication and care. Joined to its envelope, the missive conveys "love enflames", and features two stanzas of poetry; the edge of the paper has been cut by the amateur to make a "lace" border.

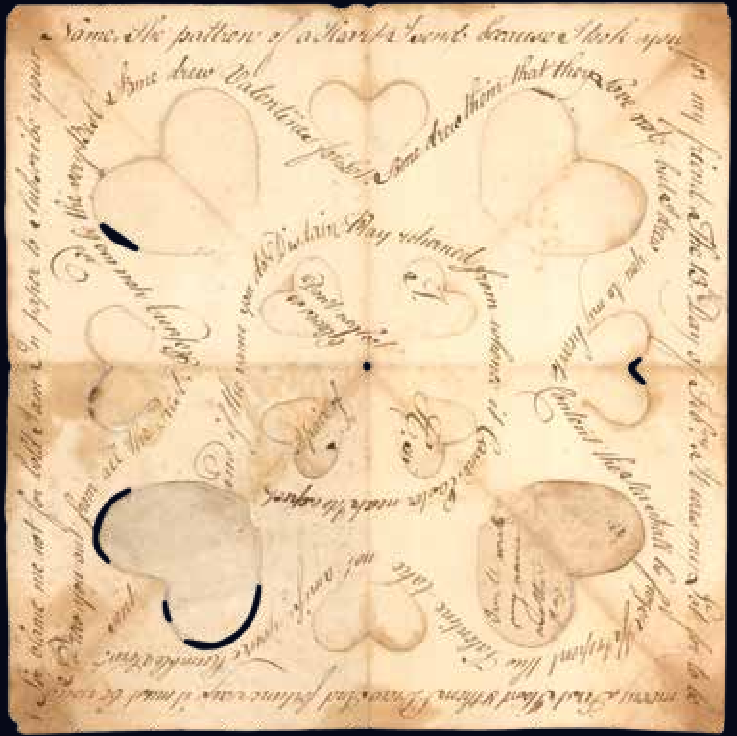











Name the pattron of a Harts Saint because I took you
Some drew Valentines for sport
Some drew them that they love

Life unfolds

145 [ANONYMOUS]

[Group of five Rosen].

Publication
[Germany, 1790s-1830s].

Description
Four folding woodcut cards, with contemporary hand colour, and one lithographed.

Dimensions
Smallest (folded): 75 by 75mm
Largest (folded): 140 by 100mm

Number of items
4

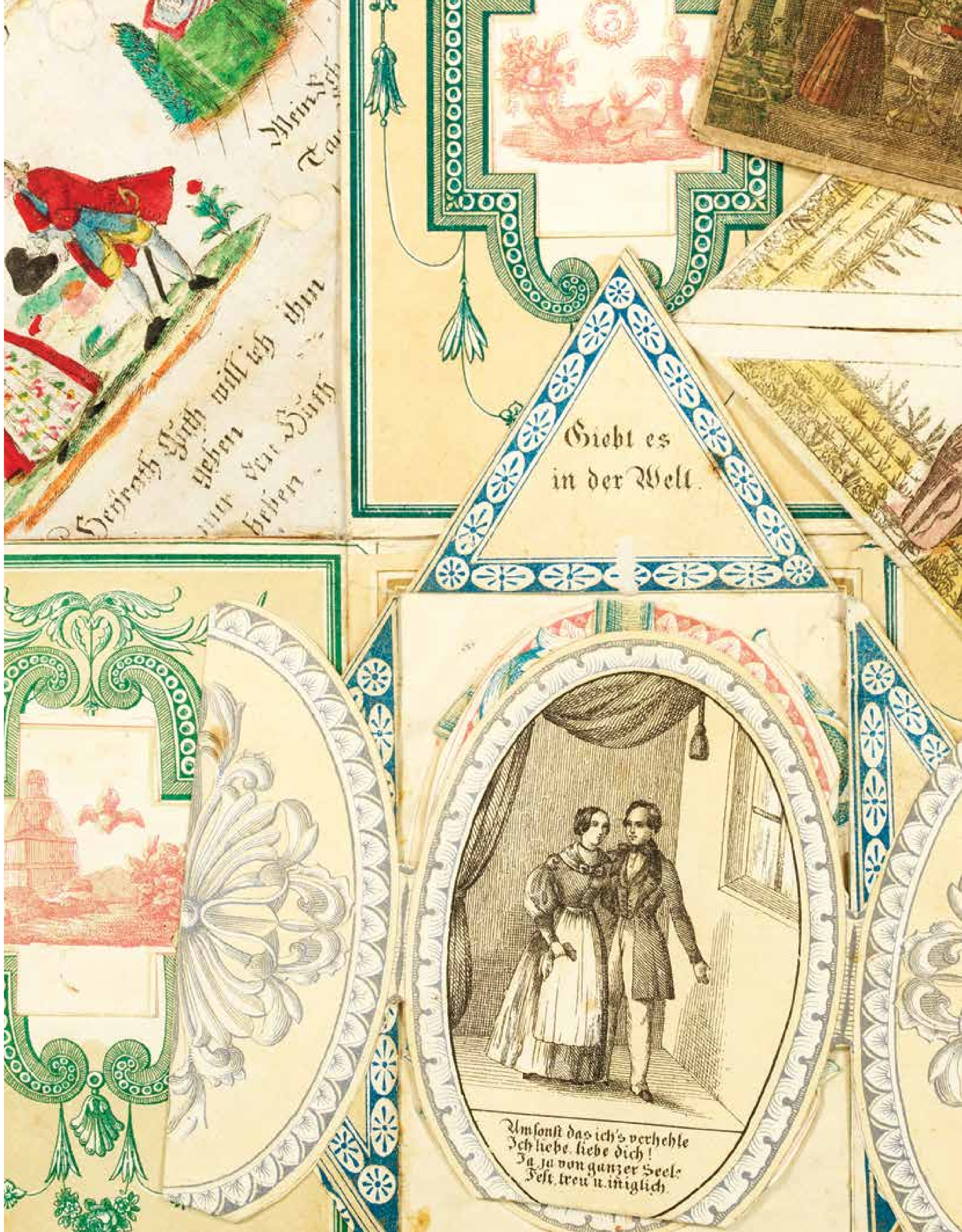
During the eighteenth and early-nineteenth centuries, it was fashionable in Germany to send loved ones folding Liebesbrief: notes, novelties and puzzles, constructed with varying degrees of complexity. With layers of paper unfolding from the centre, these became known as Rosen ("roses") and frequently displayed romantic or celebratory motifs. In addition to love notes, Rosen often depicted Lebensstationen, or the stages of life, from birth and baptism to old age and death.

The Temperley Collection includes a selection of Rosen with a range of subject matters. The present group includes three christening certificates which fold into cards showing the mother and child, godparents, and priest gathered around the baptismal font, watched over by the Holy Spirit, Christ, and John the Baptist.

Another Rose, sent as New Year's card, begins with an encouraging message, in German: "Maiden, take heart, the time draws near When you shall soon receive a man". The time must have been very near indeed, because the next panel reads: "My dear treasure, be of good cheer, I bring you the New Year's child here", illustrated by a happy family in traditional rural dress.

A larger Rose has multiple unfolding panels illustrated with various decorative motifs and bearing the sender's well-wishes. However, despite claims to be "dedicated to friendship with high esteem and love", romance seems to be the final goal, with one illustration of a young couple captioned "It's no use hiding it, I love you! Yes, yes, with all my soul, I feel truly faithful".

The ephemeral and personal nature of such Rosen makes it difficult to pin down their origins; the present examples, however, are dated from the 1790s to the 1830s and, like most missives of this kind, are German, although the trend for intricately folded notes also flourished elsewhere in Europe during this period.


Giebt es
in der Welt.
Umſonſt das ich's verhehle
Ich liebe, liebe dich!
Ja, ja von ganzer Seel:
Feſt, treu u. inniglich.

“I am sadly afraid You will be an old maid”

146 [VARIOUS MAKERS]

[Seven Valentine origami].

Publication
[Britain, early-nineteenth century].

Description
Seven folded sheets (various sizes), with manuscript inscriptions and several with illustrations and hand-colour, some cut, and some layered, affixed by ribbon.

Dimensions
Smallest: 65mm by 65mm
Largest: 365 by 295mm

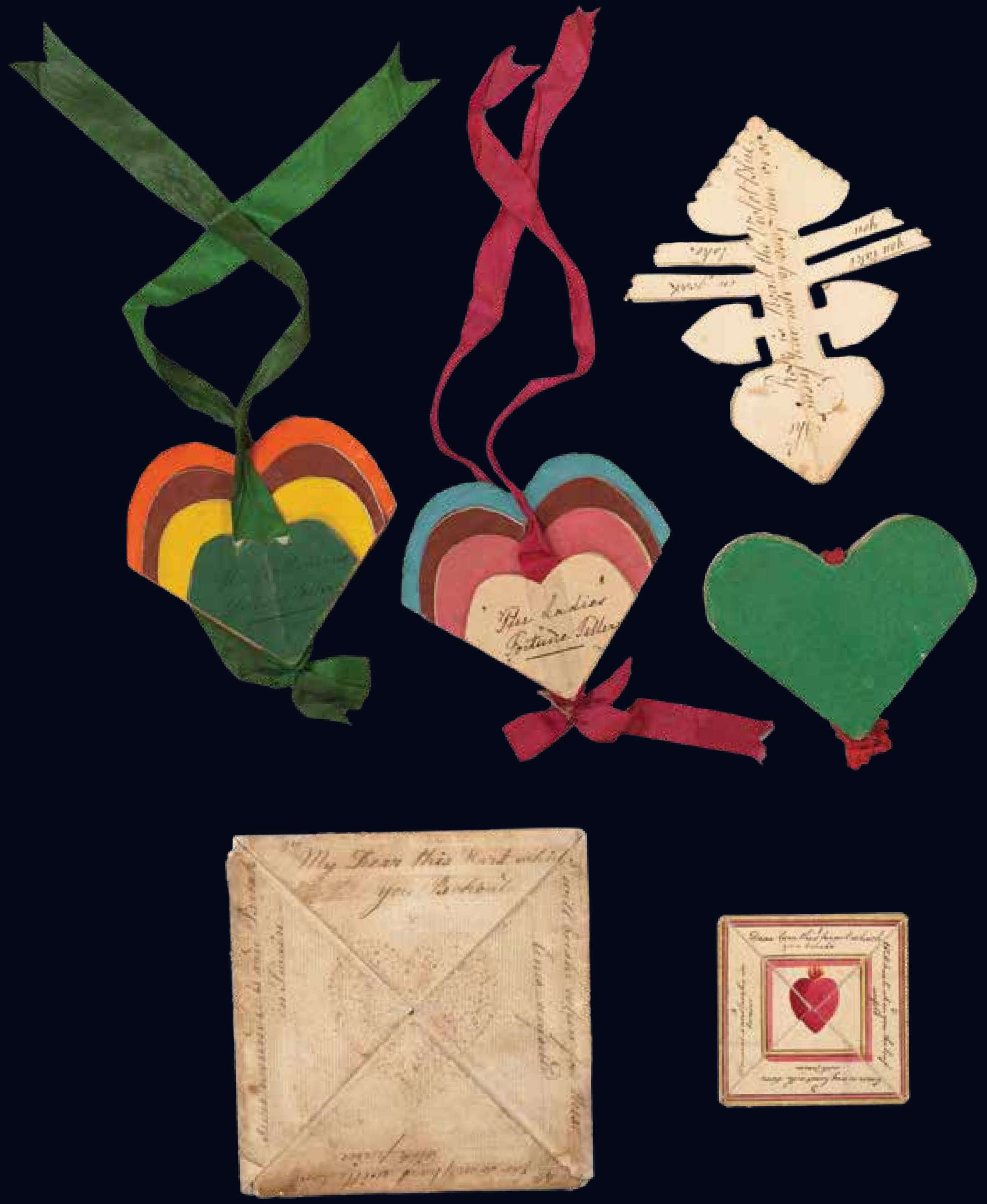
Number of items
7

Sophisticated paper engineering techniques were applied to love-notes and valentines during the nineteenth century, with puzzle purses and fortune tellers proving particularly popular. The former consisted of a single sheet of paper with four edges folded into triangles, which then slipped within one another over the top of the central square, to form a self-sealed envelope. The combination of different sides and layers revealed a selection of messages and sentiments.

Two puzzle purses, when folded, form a heart and bear an almost identical message “My Dear this Hart with you Behould... will break when you these lines unfould... for so my hart with Love sick pain... sure wound it is and Breaks in Twain” [sic]. This indicates that there may have been a “standard model” for puzzle purse valentines. A rather less sophisticated piece, which does not have the intricate folds of the other puzzle purses, or cross-panel messages, was sent from George Penny to Jane Dunnegn in 1839. The floral motif at the centre, and the hearts around it have been embroidered onto the paper, and contain hand-written romantic sentiments.

Paper fortune tellers were also used in the complex field of Victorian romance, ostensibly predicting the future of one’s love life. ‘The Ladies Fortune Teller’ and ‘The Gentlemans Fortune Teller’, both by the same anonymous maker, probably during the 1830s, consist of many layers of differently-coloured paper, cut into flower shapes and connected by ribbon, pink for the ladies, green for the men. Users would presumably choose or roll a number, and the corresponding leaf would reveal their fate. Each fortune teller has 28 predictions told in rhyming couples, including: “You will wed a comely Dame of fifty, Kind hearted, too she’ll be & wise & thrifty”; “A canny Scottish man Will catch you if he can”; “I am sadly afraid You will be an old maid”!

An intricately cut and folded valentine, when opened, takes the form of a cross with arrows at each end, perhaps representing Cupid’s weapon. Romantic sentiments run up and down each arm, and along the lines that connect them. It seems to be an amateur attempt at a ‘love knot’, where the messages run on endlessly.



A bunch of roses

147 [VARIOUS MAKERS]

[Group of 20 Rose cards].

Publication
[London and Germany, mid-nineteenth century].

Description
20 elaborately folding engraved and colour-printed cards (various sizes), occasionally embellished with metallic paper and fabric, three with original envelopes.

Dimensions
Smallest (folded): 50mm (diameter)
Largest (folded): 140 by 90mm

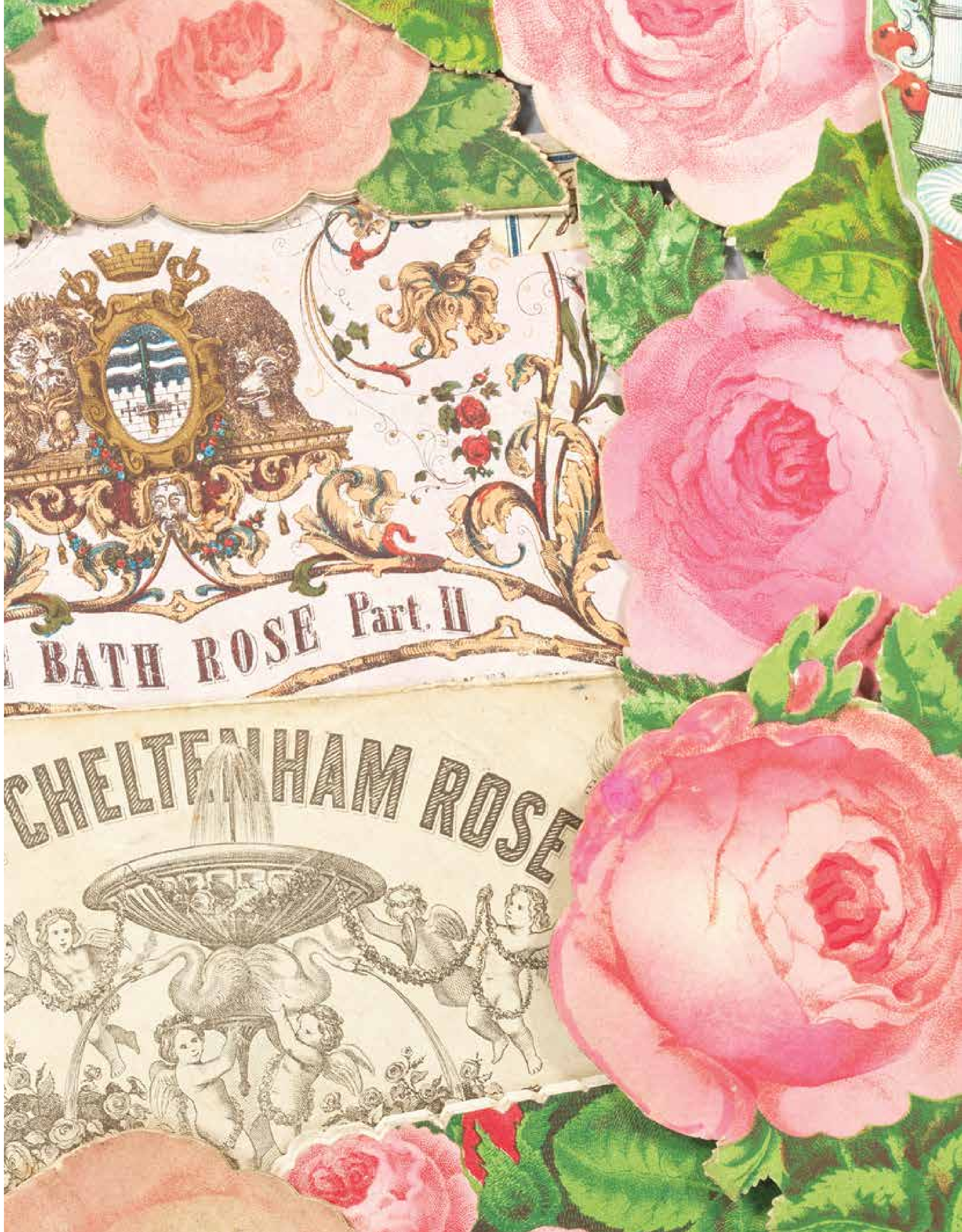
Number of items
20

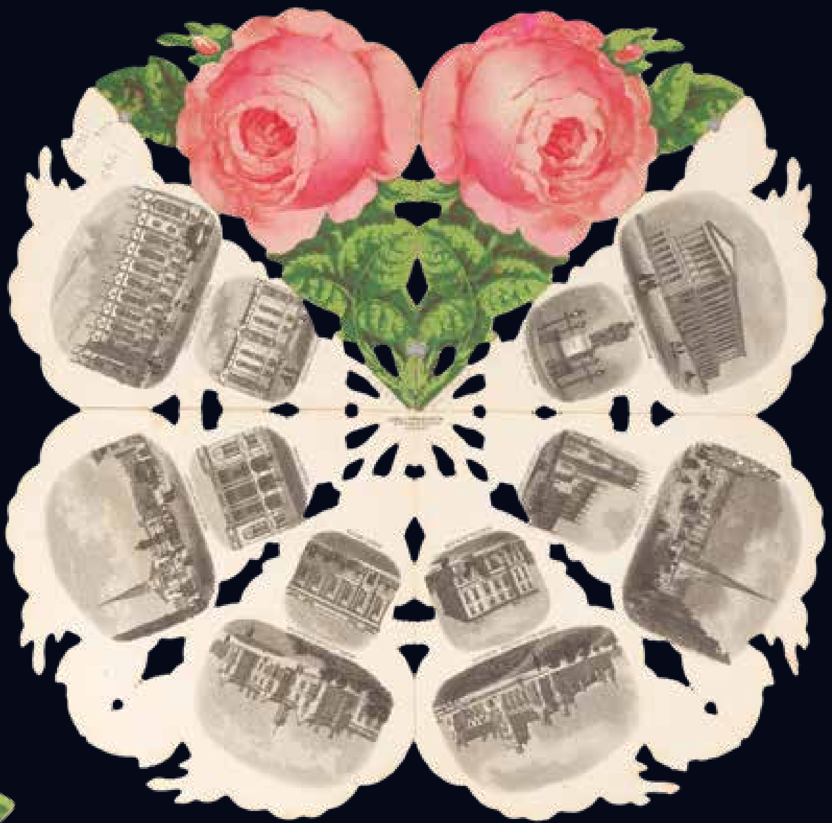
Inspired by the cards and notes that came to be known as Rosen, thanks to their petal-like unfolding pages, a number of mid-nineteenth century printmakers and publishers in Germany and London produced cards with an innovative new floral design. As explained in an accompanying leaflet, "at first glance, the flower seems to be a flat piece of thick cardboard, but by carefully introducing the nail between the folds of the paper, it will be found capable of being opened again and again, until it attains somewhat the form of a circle, which is covered on every side with beautifully executed steel-engravings". Very often, these engravings show the sights and structures of a city, designed as a souvenir for tourists.

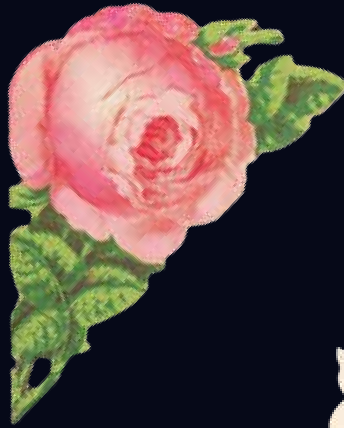
The Temperley Collection contains 15 expanding rose keepsakes from Cheltenham, Bath, Oxford, Portsmouth, Edinburgh, Worcester, Birmingham (two examples), Dublin (two examples), Yorkshire, Brighton, the Isle of Wight, Carisbrooke Castle, and Germany, produced by publishers such as Joseph Myers & Co., Rock & Co., and J. New & Co. of London, and C. Adler of Hamburg. Among these, the souvenir from Worcester is the only one to unfold horizontally into a long series.

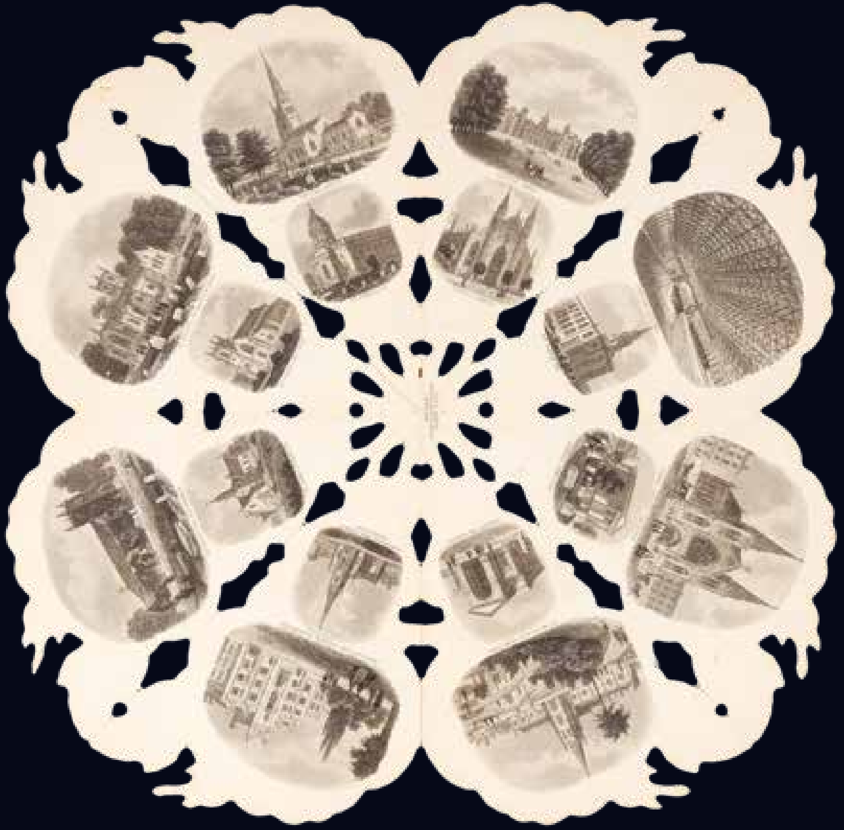
Also among the engraved bouquets is 'The Rose Almanack', which is housed in its original printed lace-paper envelope, and unfolds to reveal a calendar for 1860, and 'The Language of Flowers', which unfolds to reveal 14 different varieties of flowers, each accompanied by a poem.

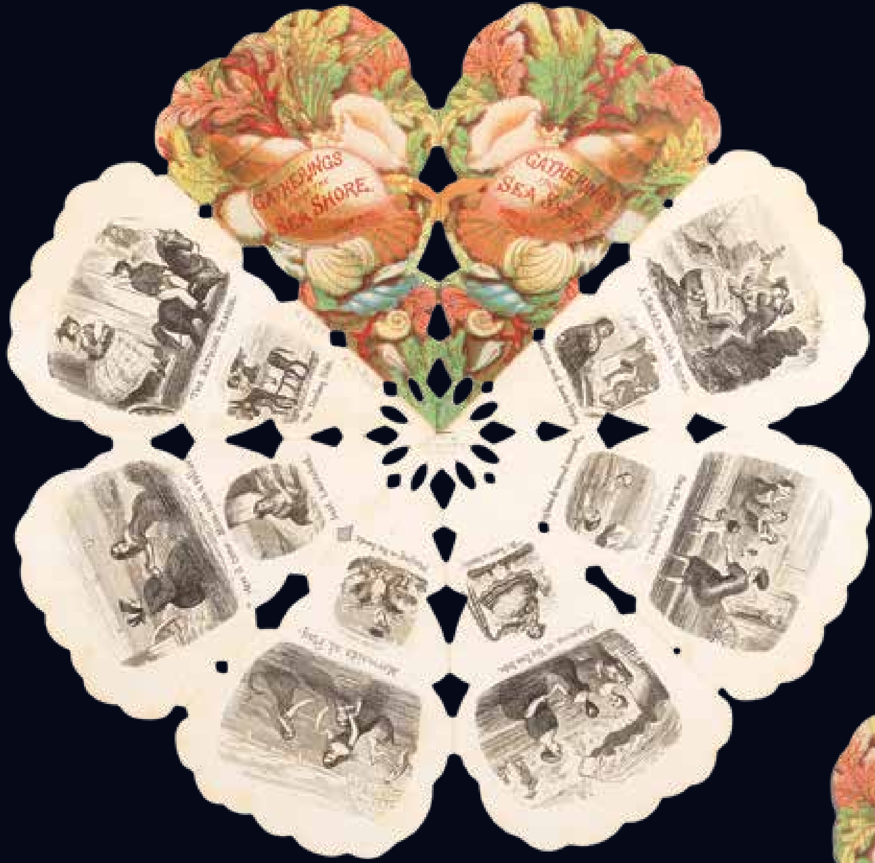
The final three are greetings cards, namely a Christmas card which displays a Yuletide feast in the place of the rose, a memento from a trip to the seaside, on which the floral design has been replaced by shells and marine plants, and Valentine's card with the individual petals folding back to reveal a young girl at the centre. The latter is by Ernest Nister, creator of many successful moveable children's books, and was sold in London and New York, though printed in Bavaria.



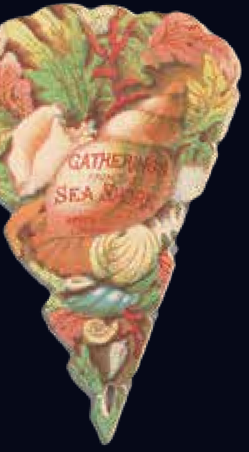




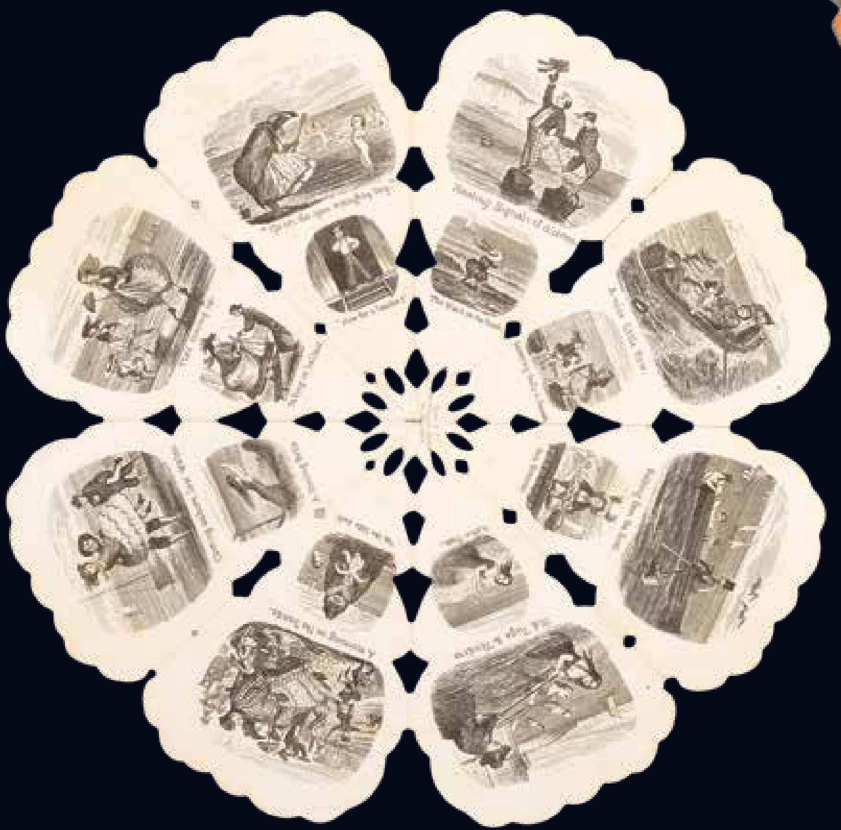


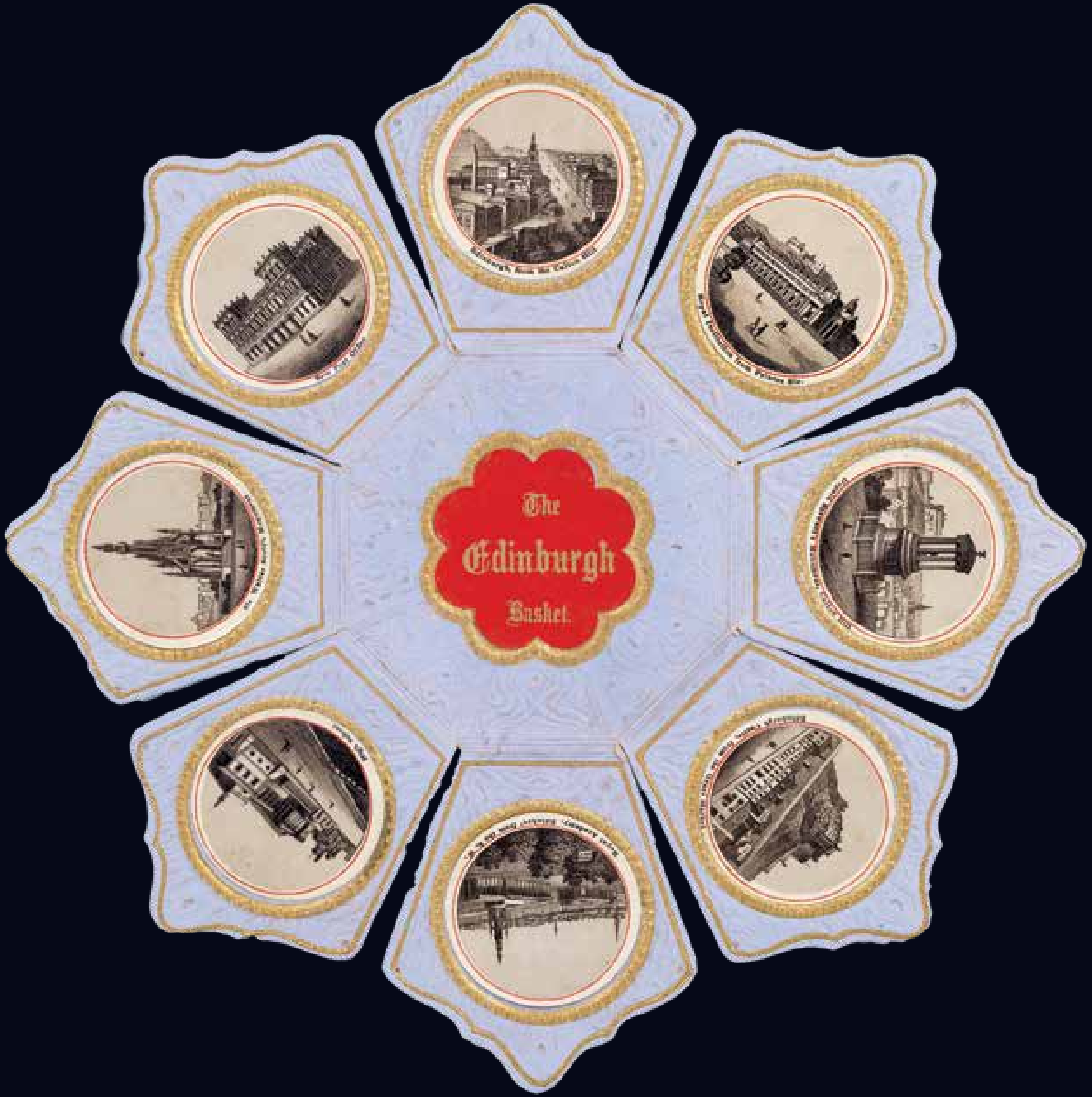


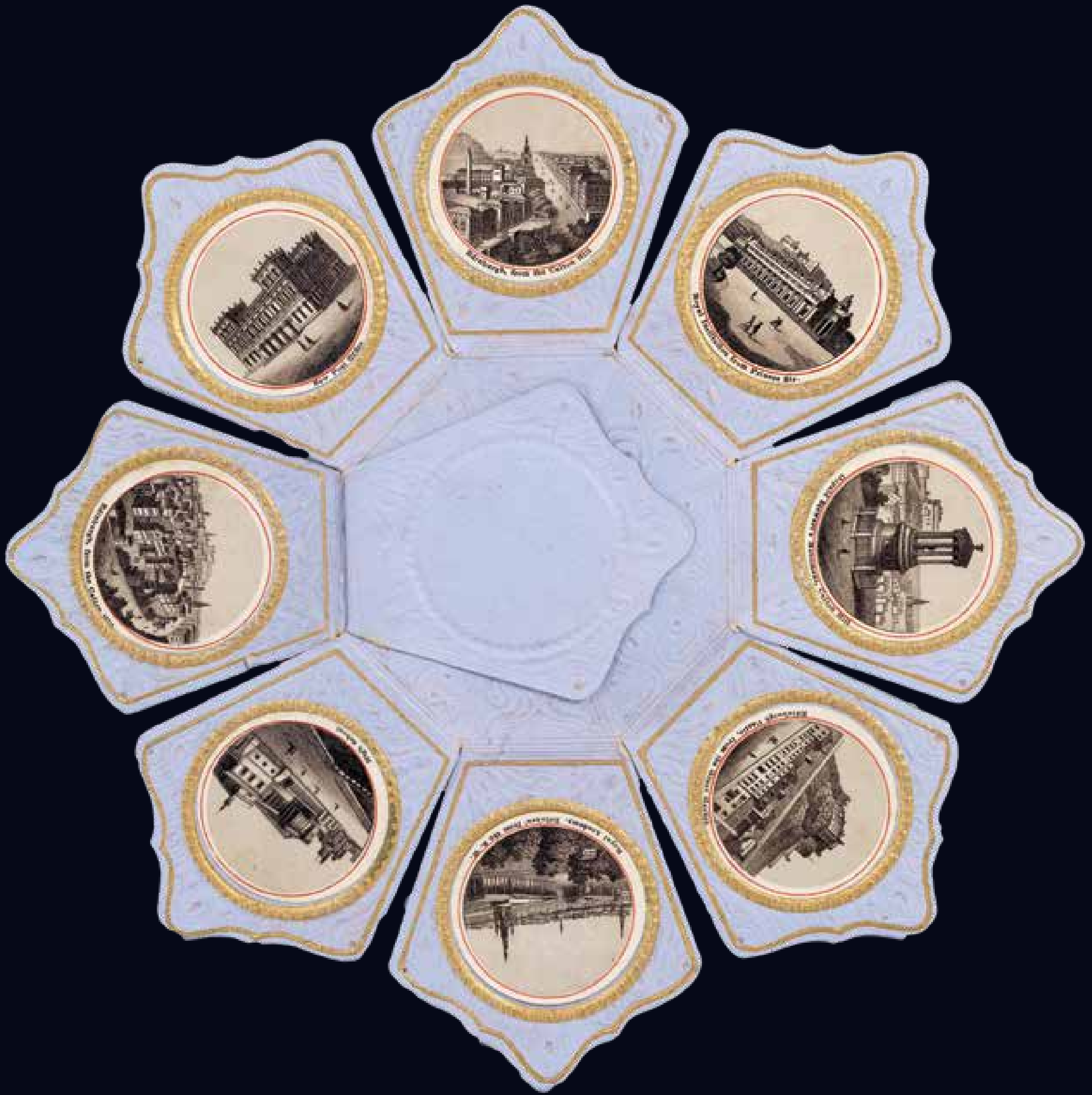
GATHERINGS FROM THE SEA SHORE



GATHERINGS FROM THE SEA SHORE




The
Edinburgh
Basket.
Edinburgh, from the Calton Hill
Royal Institution from Princes St.
New Post Office


Edinburgh, from the Calton Hill
Royal Institution from Princes St.
New Post Office

Post-mortem prints

148 [VARIOUS MAKERS]

[18 Mourning cards].

Publication
[Britain], 1847-1887.

Description
Group of eighteen elaborately printed paper cards, some with incised and embossed designs; three housed in their original paper envelopes, one accompanied by manuscript letter on black-bordered paper.

Dimensions
Most average: 75 by 115mm
Largest size: 300 by 240mm

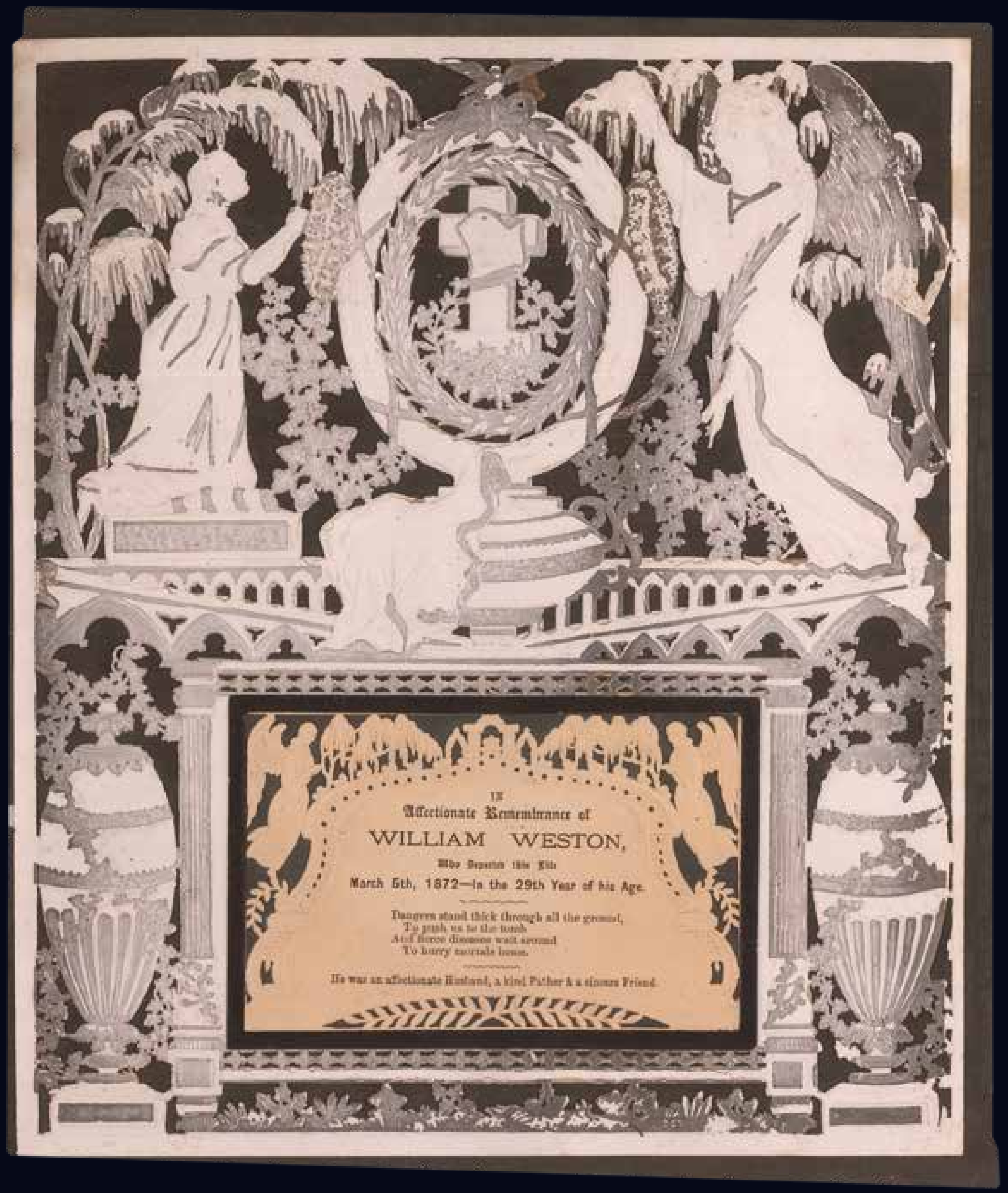
Number of items
18

A selection of nineteenth-century mourning cards, commemorating the lives, and commiserating the deaths of ordinary Victorians, including a chaplain, a soldier, a "beloved wife", and a young child. Mourning cards grew out of an earlier tradition for elaborately-designed funeral invitations, and became part of the post-mortem protocol that existed in Victorian England, which included wearing black, covering mirrors and windows, and displaying mementoes of the dead. These customs were cemented into nineteenth-century culture by the death of Prince Albert in 1961, and Queen Victoria's enduring grief.

As part of this ritual, cards were sent out both to announce the death and to be kept as a reminder of the one who had passed. Made of heavy stock, generally featuring cut-outs, embossing, and a black border, these could be custom-made for the occasion, or ordered from a catalogue of standard designs. Catalogues of mourning cards show a standard set of motifs associated with death and loss, including urns, broken columns, tombs, weeping willows, angels, and mourners. Although the design and quality of these cards varied, and a discount could be obtained by allowing the funeral director to include the name and address of his business, the custom was observed by all classes of British society.

The mourning cards in the Temperley Collection are evidence of this, as they memorialize the deaths of a broad cross-section of Victorian society. Those remembered on the cards range in age from five to 84, and came from all over the country. Designs range from simple black-bordered cards, to elaborately cut paper creations, and there are two examples of larger decorative frameworks with rectangular spaces for the main mourning card to be inserted, featuring graveside scenes of mourning, replete with symbolic objects.

Many cards express messages of comfort, often in verse, encouraging recipients, for example, to "Dry up your tears and do not weep, My sufferings now are past; You gave to me your kindest aid As long as life did last". The mourning card of Martha Watts, who died at 84, is accompanied by a hand-written letter from her granddaughter Eliza, on paper featuring a thick black border to symbolise her grief.



In
Affectionate Remembrance of
WILLIAM WESTON,
Who Departed this Life
March 5th, 1872—in the 29th Year of his Age.

Dangers stand thick through all the ground,
To push us to the tomb
And fierce diseases wait around
To hurry mortals home.

He was an affectionate Husband, a kind Father & a sincere Friend.

Transforming trysts

149 [ANONYMOUS]

[Erotic Transformation playing cards].

Publication
[France, c.1850-1870].

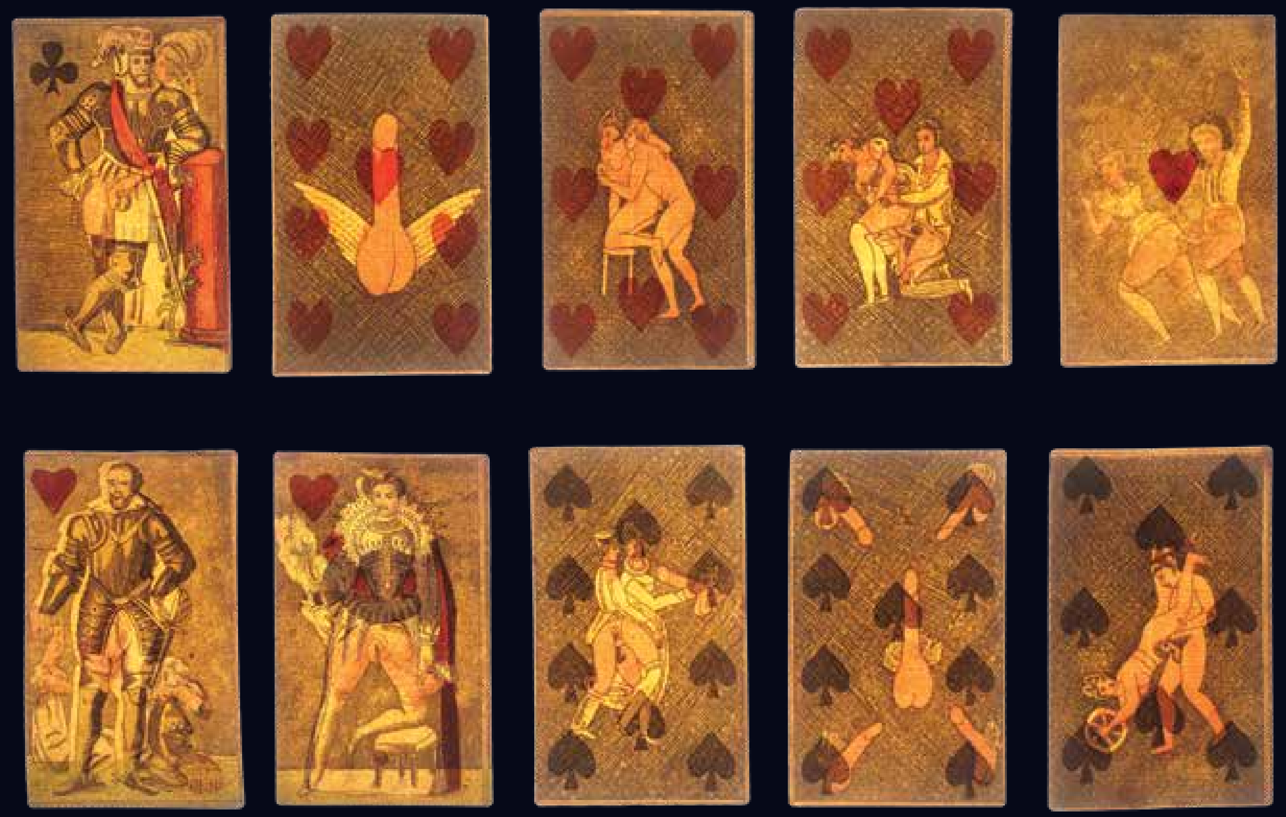
Description
One deck of 31 printed playing cards, with hand-colour (80 by 55mm), enhanced with an illustrated middle layer appearing when cards are illuminated from behind; housed in a red morocco slipcase (85 by 65 by 15mm); [with] a further eight miscellaneous individual colour-printed playing cards (c.90 by 60mm), also with a risque middle layer.

Number of items
9

During the nineteenth century, transformation techniques were applied to playing cards: by inserting a third, illustrated, layer in between the front and back laminations, an erotic image could be concealed within, visible only when held to the light.

An incomplete deck of 31 cards appears completely innocent until illuminated from the back, upon which all sorts of erotic scenes and motifs (including winged phalluses!) shine through. The most extreme are those on the court cards, on which the kings, queens and jacks become engaged in a range of lascivious scenarios.

Also in the Temperley Collection are eight miscellaneous playing cards, of which the court cards at least - the Queen of Hearts and the Queen of Spades - are from a deck published around 1870. When held to the light, these cards too give a faint impression of an illicit sexual encounter. Information about the makers of such erotic cards is almost non-existent, but they are universally assumed to have been French.



Dedicated fans

150 [VARIOUS MAKERS]

[11 fans].

Publication
[Britain, Germany], 1868-1926.

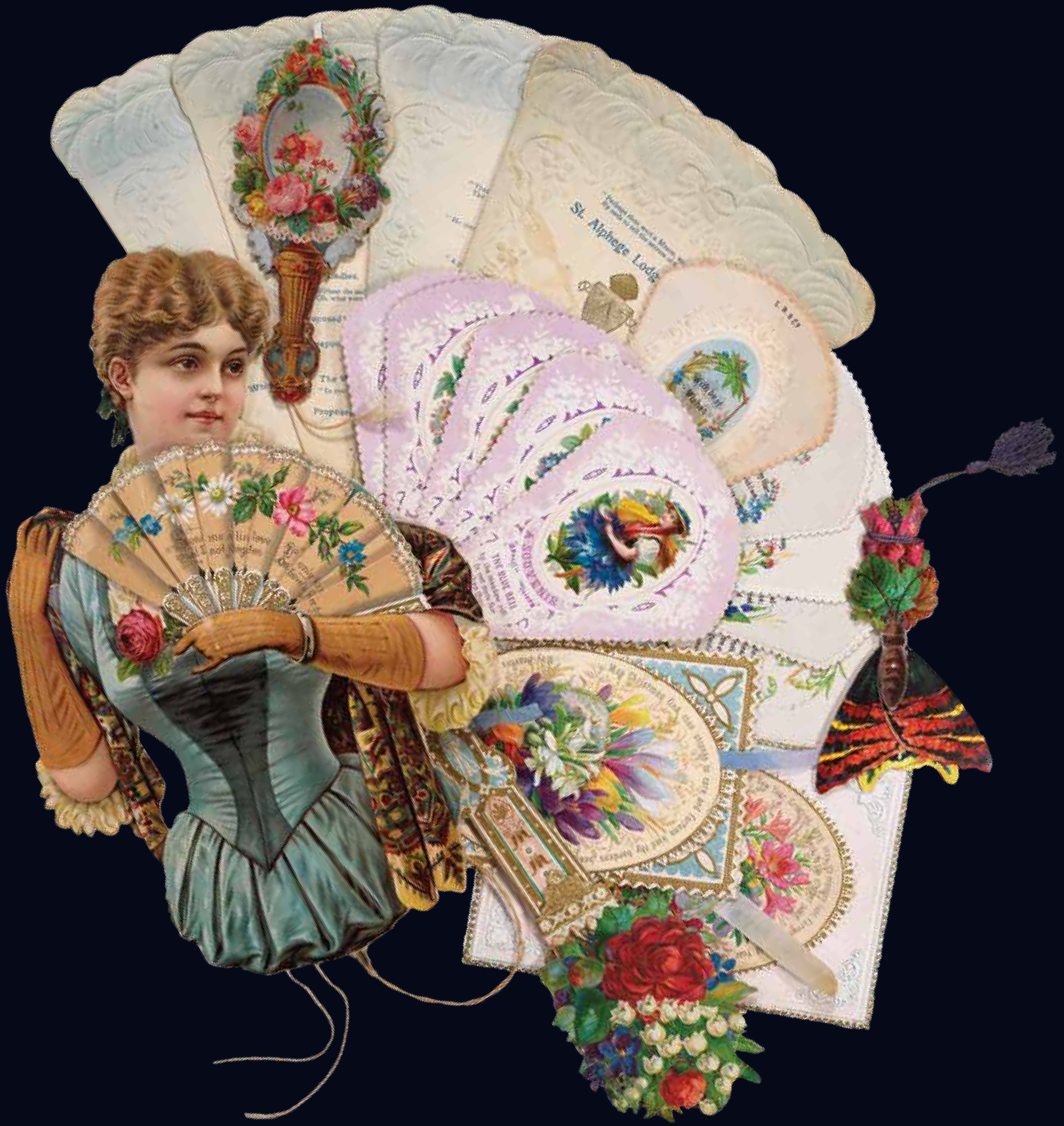
Description
11 folding paper fans (various sizes), with printed designs and text, some with gilt decoration, some mounted on embossed card with ribbon, most pierced with metal rivet, some tied with string, some with tassels, one with a metal handle.

Dimensions
Smallest: 75 by 15mm
Largest: 235 by 155mm

Number of items
11

A group of 11 paper fans dating from 1868 to 1926. Most serve a purpose beyond simple ventilation: a fan with 12 slats was produced for a ball at the Cambridge Barracks on June 3rd, 1868, on which the night's 20 dances are listed on both the front and back of the ten middle slats. In addition to the order, style, and music, there is a blank space in which ladies could note the name of the partner to whom they have promised the dance; several of these have been filled-in on the present example, with the eleventh dance, a galop to 'Express Train', committed to "Wortham", and the twelfth, a waltz to 'Die Hydropaten', to "Captain Fenton". Likewise, the schedule for another event, the "Ladies' Evening" hosted by the St Alphege chapter of the Freemasons on Feburary 26th, 1926, was also printed on a fan. Alongside the planned dances, this fan also details the night's menu, toasts, and other entertainment.

Fans were also sent attached to, or in the place of, greeting cards, with Christmas wishes, New Year's greetings, and romantic messages conveyed by the text and imagery. A Valentine's day print shows a beautiful chromolithographed woman holding a closed fan; when the string is pulled, the fan opens to reveal the message: "Send me a line, love, If only to say, That I'm not forgotten On Love's festive day!". A souvenir fan shows different types of flowers on each of its slats. A twentieth-century German creation unfolds into a standing woman wearing a gaudy ensemble including yellow bonnet, a blue and yellow fringed shawl, a black skirt with red flowers, and checkered shoes.



Only the necessaries

151 **[ANONYMOUS]**

A Companion for a Single Gentleman.

Publication
[Britain, c1880s].

Description
Single leaf of heavy stock, folded to make four pages (175 by 115mm), including a collage of pasted and sewn paper, fabric, buttons, and other notions, with manuscript inscriptions in pen and ink, manuscript title to first page, mild staining and a small ink burn.

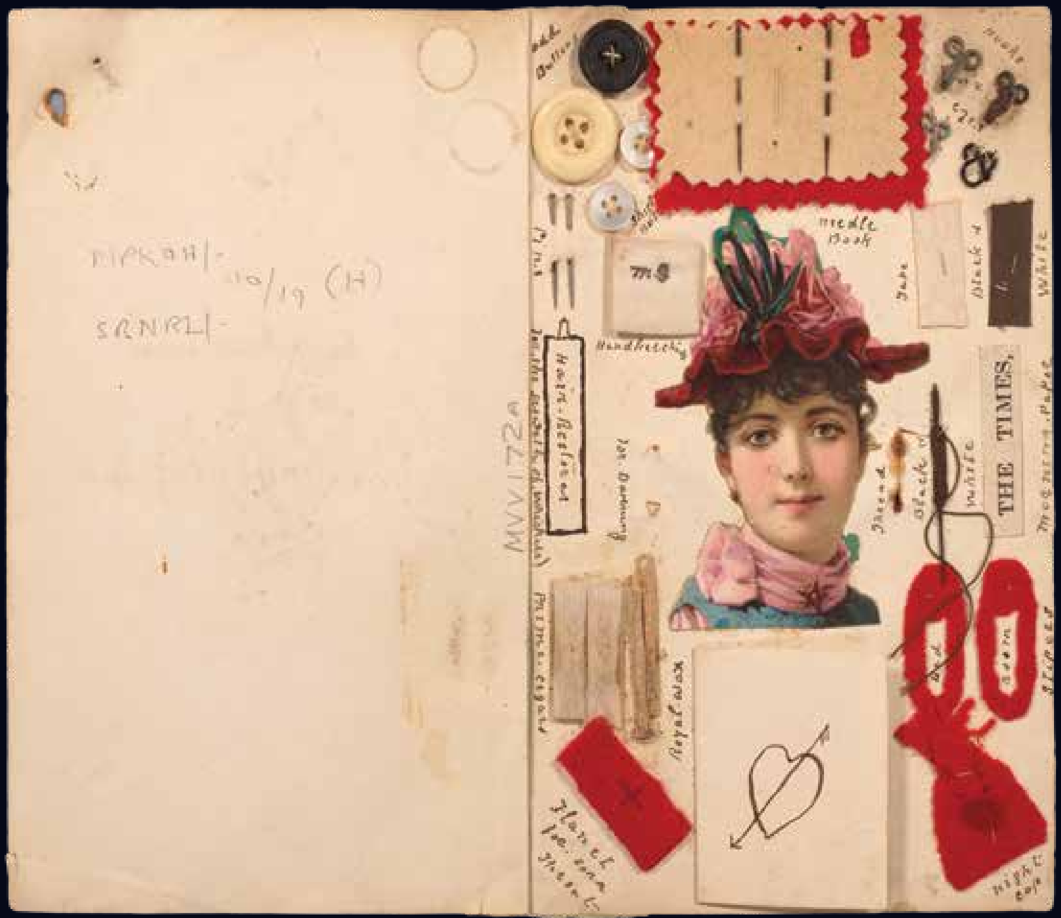
Dimensions
175 by 115mm (7 by 4.5 inches).

Number of items
1

A charming card, presumably sent by a young lady to her "darling", 'A Companion for a Single Gentleman' contains all the accoutrements a young man might need. Sewn to the inside of the card are a selection of buttons, pins, hooks and eyes, "tape black & white", "thread black & white", and a "needle book". The sender has also included a miniature handkerchief monogrammed "M.S." and a drawing of a tube of "hair restorer", which she has noted is "for the growth of whiskers".

Red fabric has been cut into the shape of a nightcap and slippers, captioned "bed room stripes", as well as a small rectangle labelled "flanel for sore throat". A clipping from 'The Times' of the paper's name has been included as the requisite "morning paper". Rolled up paper represents "royal wax" and "prime cigars". A smaller paper card has been affixed along the lower edge, the front decorated with a heart pierced by Cupid's arrow. Inside reads "Oh dear Doctor can you cure love", with the response "Yes Sir Go to the door above".

Above this, in the centre of the main card is a chromolithographed print cutting of a female portrait. The woman is dressed in a fashion typical of the late-nineteenth century, with a ribboned hat, a high-collared bodice, and a star brooch. Perhaps it is a hint that a young lady is one of the many things a single gentleman should have.



“A kiss from France”

152 [ANONYMOUS]

[22 WWI silk postcards from the Front].

Publication
[France, Belgium, and Germany, c.1915].

Description
22 postcards (avg. 145 by 90mm), of which 19 are embroidered silk, some as a pocket, and three are machine woven, some laid down on heavy stock.

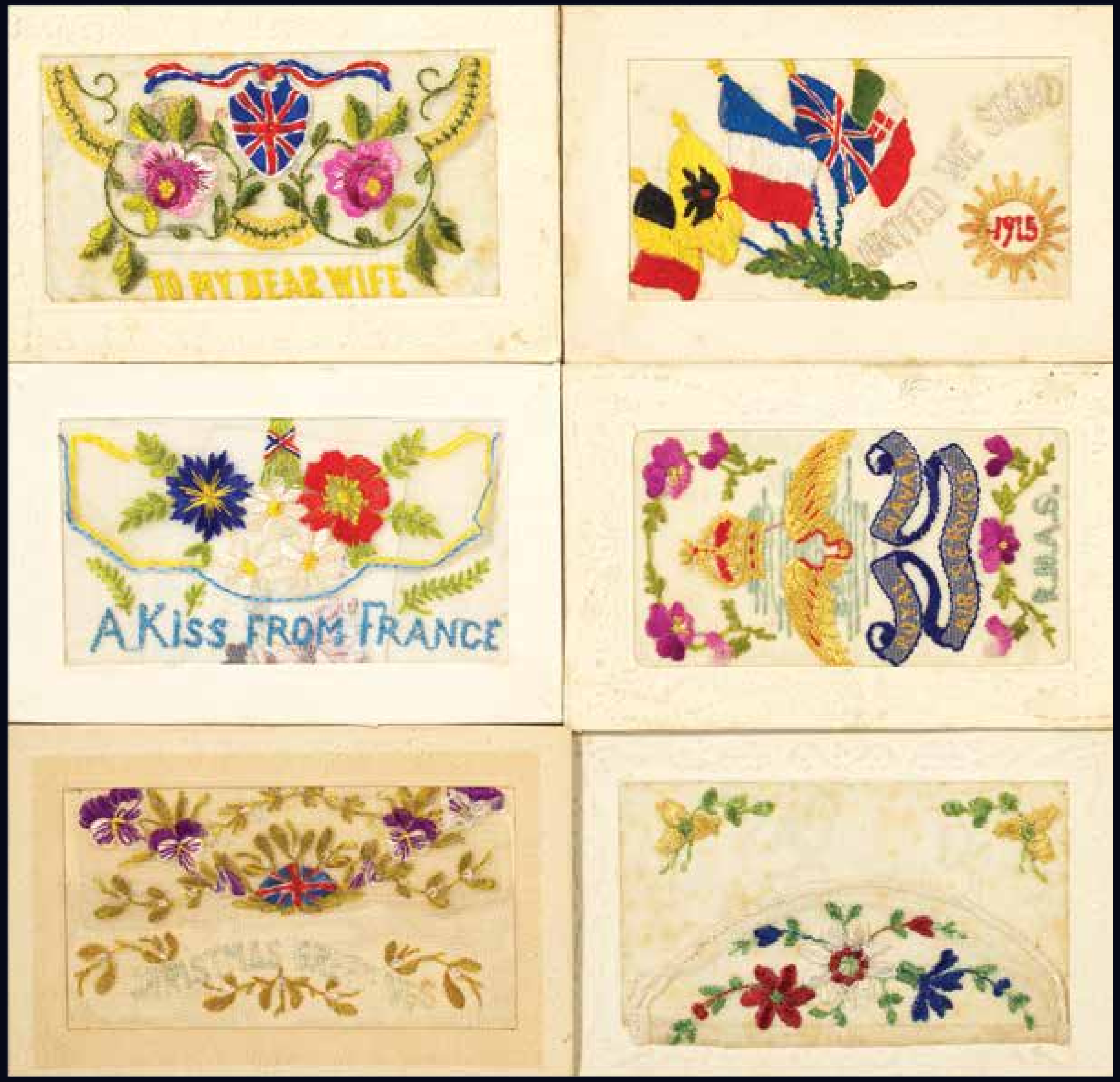
Dimensions
145 by 90mm (5.75 by 3.5 inches).

Number of items
22

Disguising the horrors of trench warfare and conditions at the front, the silk postcards sent home by British soldiers during the First World War often feature delicate and optimistic motifs, from flowers and butterflies to flags and reminders of British triumphs in battle.

Embroidered silk cards were manufactured throughout the first half of the twentieth century, but the First World War represents the peak of their production, with over ten million cards made during the four-year period. In general, these were sewn by women who lived in towns and villages near the front lines, who embroidered repeated designs on rolls of silk, which they then sent to Paris or other large cities to be cut and assembled into cards. Their labour-intensive handiwork came at a significant price, with postcards costing one to three francs, around a day’s pay for a private.

The 22 postcards in the Temperley Collection represent a range of sentiments, from “Christmas Greetings” and “loving birthday wishes”, to love notes sending “a kiss from France” and promising the recipient that “I’m thinking of you”. The accompanying motifs include symbolic flowers, the Union flag, an officer’s hat, and a church. Many of the embroidered designs have been assembled into silk pockets, in which a written note could be placed. Three are machine-woven cards, with more detailed images, depicting the destruction done to historic cities as part of the Allied victories during the war, such as those at Arras and Ypres.



Just rude!

153 [VARIOUS MAKERS]

[26 Erotic moveable prints].

Publication
[Britain, France, and Germany, twentieth century].

Description
26 printed sheets (various sizes) and book (60 by 40mm), with a range of moveable mechanisms.

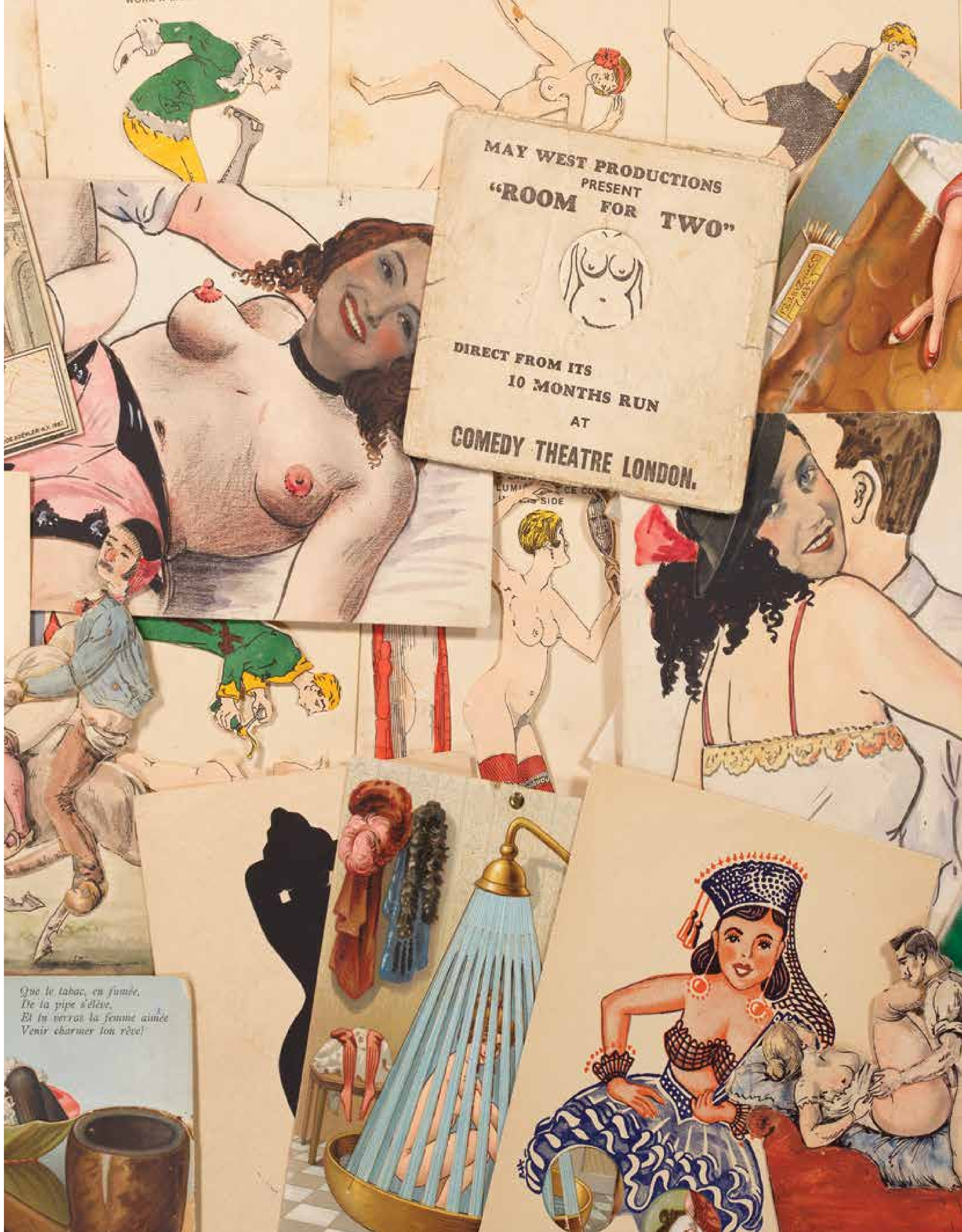
Dimensions
Smallest: 95 by 95mm
Largest: 200 by 110mm

Number of items
26

Inevitably, the various paper engineering techniques developed during the nineteenth century were put to use in the more liberal twentieth to animate all sorts of erotic and pornographic prints and images. The play 'Room for Two' was performed in 1939 at the Comedy Theatre in London and subsequently taken on tour; a paper advertisement for the Lincoln show has a peep-hole through which scandalous image of a naked woman can be seen, until it is revealed to be the eyes and nose of a dog when the page is unfolded. The caption reads "Lucky Dog he's going to see "Room for Two"". While undoubtedly a bawdy farce, it's not clear that the play would have lived up to the expectations set by such a raunchy advertisement.

A set of nine (of ten) illustrated cards by Parisian publisher J. Lauwers show a naked young women getting into various scrapes, often with rather lecherous-looking men. Each card is captioned in French and English, instructing the viewer to "work a light in this side". When a light is shone on the front of the card, a silhouette of the figures appears on the verso.

Somewhere between tongue-in-cheek and blasphemous is a mini flip-book entitled 'Susanna im Bade'. A reference to the 1890 painting of the same name and its subject, the apocryphal story from the Book of Daniel, in which a young woman named Susanna is spied on while bathing and then accosted by two old men, the book, when flicked through, reveals Susanna undressing and bathing. Another related chromolithograph shows another young woman named Susanna in the bath. The jets of water can be moved aside, changing the image from one woman standing in a bathing costume, to another crouched coquettishly and nude in the tub. The other erotic items in the Temperley Collection range from the tantalising, the silhouette of a nude woman, for example, to the graphic, with pornographic prints animated by hinged hips.



“Why is a decayed cheese like hope?”

154 [ANONYMOUS]

Charades &c. Conundrums &c.

Publication
[Britain, c.1800].

Description
Double-layered folding paper heart (55 by 70mm) with pink serrated edges and manuscript inscriptions, the layers joined by pink ribbon; with accompanying paper envelope (40 by 25mm) with pink edges and thread, tiny wax seal, containing folding sheet of inscribed paper.

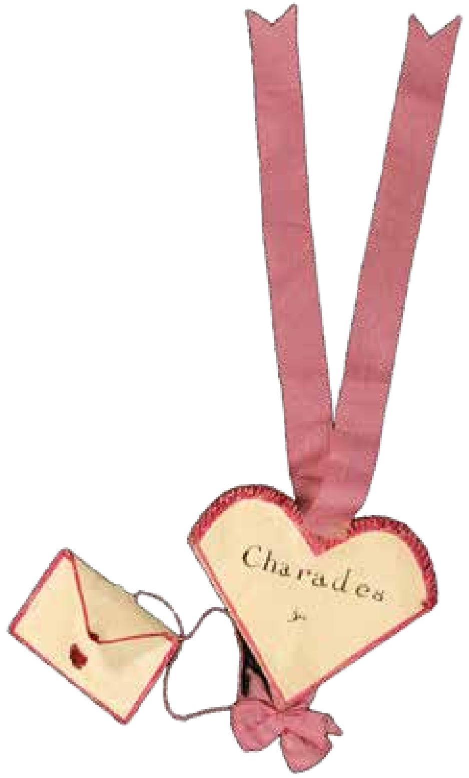
Number of items
1

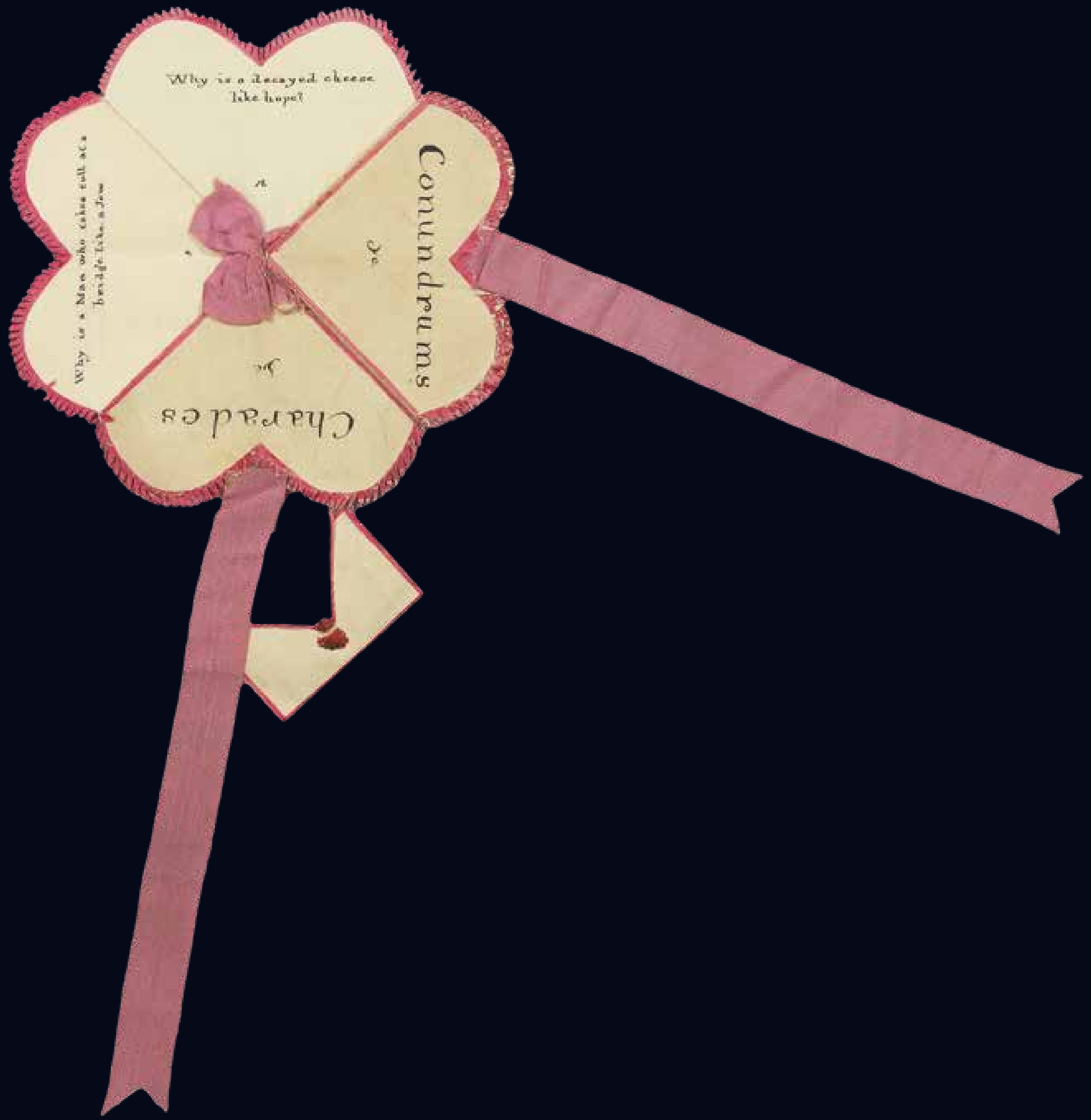
A wonderful handmade game of ‘Charades [and] Conundrums’, with a separate miniature envelope containing the solutions.

Taking the form of a heart when closed, the game blossoms into a frilled carnation, to reveal 22 riddles on each heart-shaped petal. These include questions such as “why is Witbread’s brewery like the city of Jerusalem” (answer: “He-brews drink there”), and “why is decayed cheese like hope?” (answer: “because thousands live on it”).

There are also conundrums that require the player to work out the word from clues relating to its syllables: “My first is luminous, Your home my second, My whole a beacon By the seaman reckon’d” (answer: a lighthouse).

Riddles and similar parlour games were popular throughout the eighteenth and nineteenth centuries, with a collection of 22 ‘Charades &c. Written a hundred years ago by Jane Austen and Her Family’ published in London in 1895.




Why is a decayed cheese like hope?
Conundrums
&c
Charades
&c
Why is a Man who takes toll at a bridge like a Jew

Mix and match

155 [VARIOUS MAKERS]

[26 Mix and Match boxed games].

Publication
[London and Europe, nineteenth century].

Description
26 boxed games, each with multiple components, mostly engraved paper, with contemporary hand-colour; preserved in original cartonage or wooden boxes, many elaborately decorated.

Dimensions
Smallest box: 45 by 35 by 15mm
Largest box: 222 by 270 by 25mm

References
Rose, 'Napoleon in Caricature 1795-1821', 1911, p.15.

Number of items
26

Changing character cards and games were a popular amusement during the late-eighteenth and nineteenth centuries. Sets containing dissected portraits and pictures that could be mixed and matched to create novel and comic combinations were often sold in multi-lingual editions, indicating their popularity throughout Europe.

Examples in the Temperley Collection include 'The Changing Companions - Die verändersichen Gesellschafter - Les Compagnons Inconstants'. Housed in the cloth-covered box are twelve lithographed characters, each dissected into four pieces, making the combinations of figures to be assembled practically endless.

Likewise, the 36 pieces that make up the 'Nouvelles Metamorphoses de Voitures - New Carriage Metamorphses - Neue Wagen-Metamorphosen' can be put together to form a number of unlikely coaching scenes, including a mother single-handedly pulling a wagon full of cattle. Another multilingual game, 'The Comic Girl - Das komische Mädchen - La fiellette comique' includes a selection of cut-out heads (three human, three animal) and five hats, to be arranged and placed on a body set on a wooden stand, which is made so as to allow the character to rock back and forth.

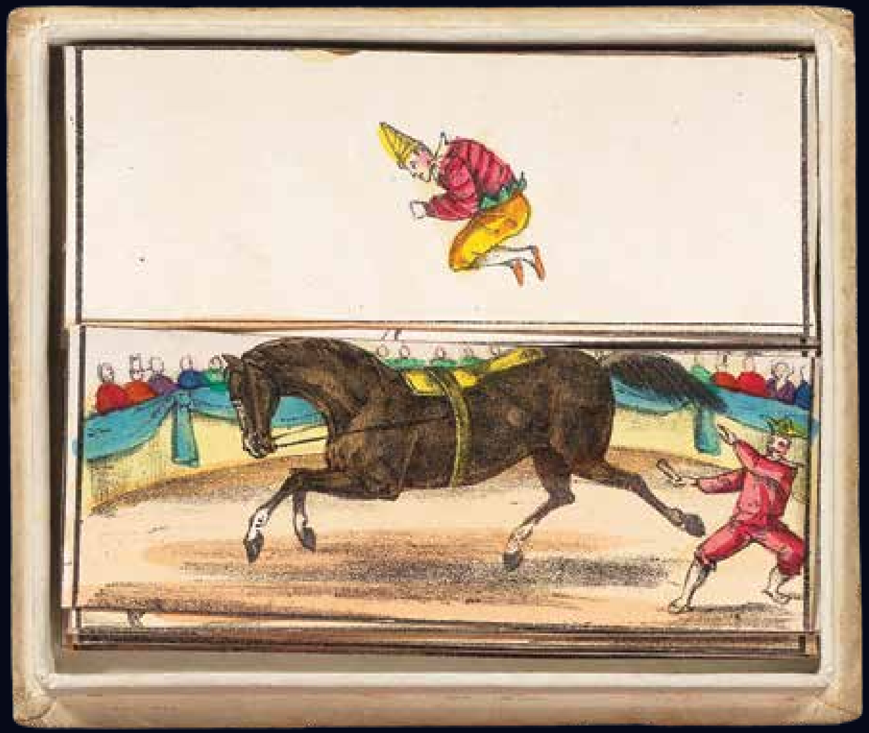
Such games often featured famous contemporary figures. For example 'Johnston's Moveable Characters', published in 1812, includes "Hats, Caps and Wigs So that the most Laughable and Grotesque Figures may be brought to view: - for instance, place Bonaparte's Hat on the Prince Regent or the Recorder's Wig upon Buonaparte. The change is so great and singular that it produces a Fund of Amusement, and cannot fail to please all humours and dispositions. At least 30,000 portraits can be produced".

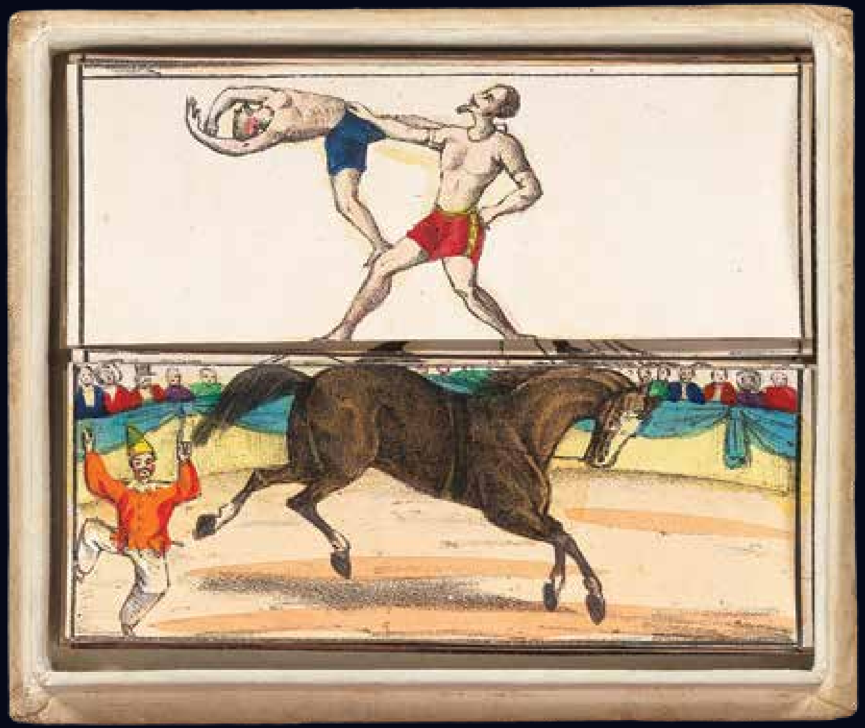
Likewise, Rudolph Ackermann, whose "Repository of Arts" at 101 Strand sold all manner of paper novelties, published 'Changeable Portraits of Gentlemen', among whom were "found many celebrated characters, such as Mr. Pitt, Mr. Fox, Lord Nelson, Voltaire, Bonaparte, Blucher &c. &c". With each portrait divided horizontally, the user could combine Napoleon's uniform with Nelson's nose, topped with Henry VIII's hat! Ackermann makes sure to advertise on the box that "Changeable Ladies, Companions, are also to be had".

Darton & Co. later published 'Cruickshank's [sic] Changeable Heads of Gentlemen', which takes a similar format. The famous caricaturist, his brother, Robert, and his nephew, Percy, all provided illustrations for the publisher, making it difficult to know which Cruikshank was responsible for this game.

An alphabet game published in the 1820s in France consists of two sets of 25 cards, here lacking the "Y" card. The right-hand cards each give a letter of the alphabet and half of a caricatured figure in a comic pose, labelled below. The left-hand cards complete the figure and are captioned with an adjective, such as "charmont", "joyeux", and "perfide". By mixing and matching the two sides, characters such as the 'treacherous soldier' and 'jolly traitor' can be created.

Reiter Metamorphosen





Zoological Amusement.
New Game of Metamorphoses
Amusements Zoologiques.
Nouveau jeu de metamorphoses.
Metamorphosion or the comical changements.
Métamorphosion ou les changemens comiques.
Neue Wagen
Der komische Knabe
Unterhaltung mit einer Pendelfigur in vielerlei Gestalten.
The Comic Boy
Amusement with a Swinging Pendulum Figure in many forms
Le garçon comique
Amusement par une figure à pendule de divers aspects
Funny Physiognomy or Comicle Grimaces from Changeable Faces
the whole arranged by
Merryman Makeface Esq.
Neue Metamorphosen
Eine Sammlung von 5832 komischen Figuren welche durch Zusammenstellung von 54 in Kupfer gestochenen und illuminirten Bildern entstehen.
Nouvelles Métamorphoses
Collection de 5832 figures comiques formées par la composition arbitraire de 54 parties du corps gravées et coloriés.
New Metamorphoses
A collection of 5832 comical figures formed by joining at discretion the annexed 54 engraved and coloured parts
Cruickshank's Changeable Heads of Gentlemen, consisting of upwards of 80,000 Changes in their Countenances.
Les Portraits Carricatures
The Portraits Carricatures
The Comic Girl
La fillette comique
Les Disloqués Alphabet Comique

A puzzling selection

156 [VARIOUS MAKERS]

[Nine boxed jigsaw puzzles].

Publication
[Britain, c.1815-1905].

Description
Nine engraved prints with original hand-colour, laid down on wood and dissected; housed in original publisher's pictorial paper over paste-board or wooden boxes, several with supplementary booklets or sheets.

Number of items
9

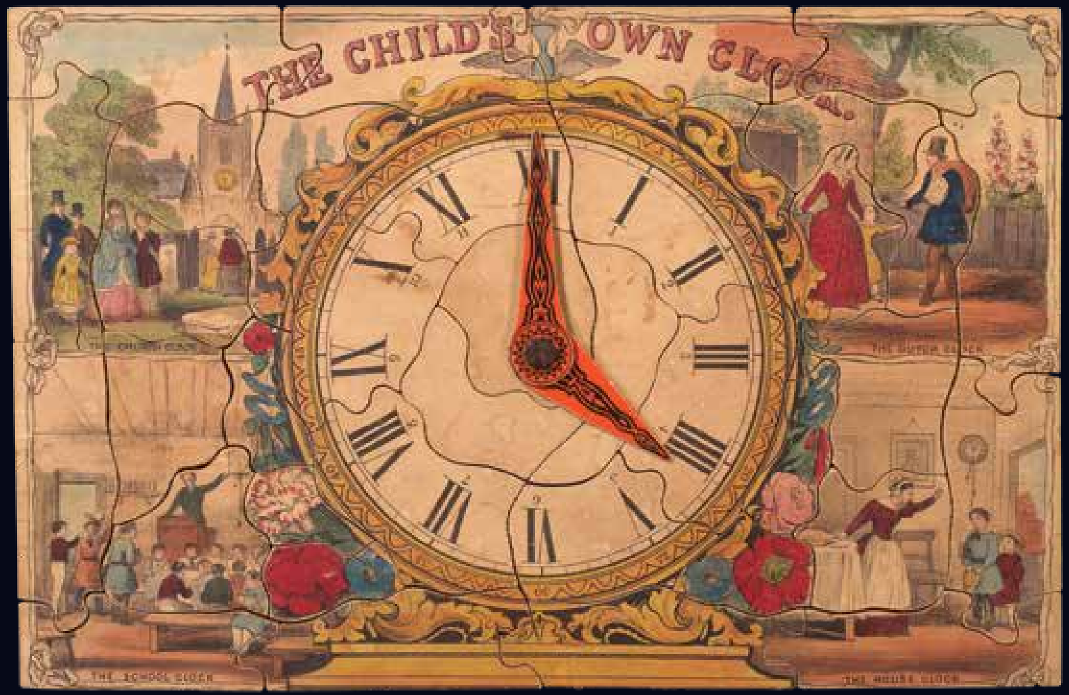
The emerging children's culture of the mid-eighteenth century produced toys and games that were often as ornamental as they were practical, and the demand for increasingly unique and interesting items eventually resulted in jigsaw puzzles. The invention of these is widely attributed to John Spilsbury (1739-1769), a British cartographer, engraver and map-seller who, in 1766, affixed a world map to a wooden board and carved each country out. This continued as a popular format throughout the following century, with Philip, Son & Nephew selling a 'Dissected Map of Asia' at their 'Educational & Geographical Depot' in Liverpool. The puzzle, published in 1868, came with a printed example of W. Hughes' map of Asia, to be used to help children assemble the cut-out pieces. Likewise, in the 1880s, G.W. Bacon & Co. published 'Map Puzzle Box No.1', containing four cartographical jigsaws of Europe, England and Wales, Asia, and North America.

In addition to geography, other educational puzzles were published to help children learn a range of skills. After putting together 'The Child's Own Clock', published by J.W. Barfoot in the mid-nineteenth century, children could then make use of the assembled jigsaw to learn how to tell time. The accompanying booklet, 'How to tell the time by the clock, by Peter Perkins, Schoolmaster', is written in verse and instructs children how to read the clock, practising by turning the moveable hands at the centre of the puzzle. Earlier in the nineteenth century, Rudolph Ackermann had published 'Geometrical Recreations', a spatial-thinking puzzle in which the user has to assemble 15 differently-shaped wooden blocks into a square. This was part of a series of increasingly complex puzzles including 'Architectural Recreations' and 'Chinese Puzzles'.

Other jigsaw puzzles were designed purely as pastimes, and featured well-known characters from both fiction, such as Dick Whittington, Little Red Riding Hood, and Cinderella, and contemporary culture, including the royal family. One anonymous puzzle, entitled 'Land of Dreams', simply shows a dissected landscape painting of an idyllic lakeside village.

THE CHILDS OWN
CLOCK

THE SCHOOL CLOCK



Caricature cards

157 **FULLER, S[amuel] & J[oseph] after [ANONYMOUS]**

Cartes Mimiques [and] Mimical Gentlemen.

Publication
[Paris and] London, [c.1820]-1825.

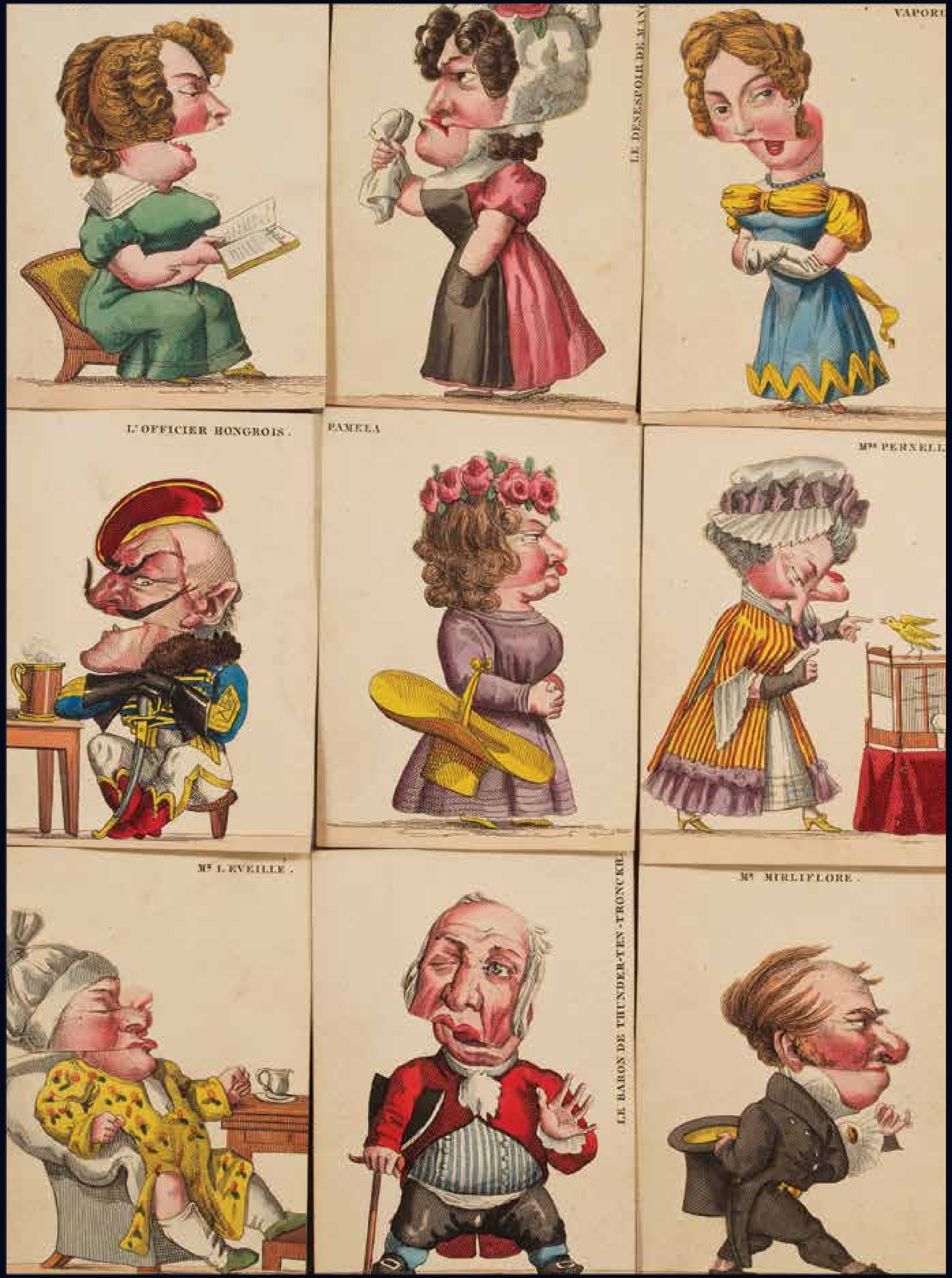
Description
12 engraved cards with contemporary hand-colour, with sliding paper overlay and pull-tab to verso; housed in original slip-case; [with] a further eight engraved cards with contemporary hand-colour, with sliding paper overlay and pull-tab to verso; housed in original slip-case.

Number of items
20

Two decks of cards featuring moveable caricatures. Both 16-card decks show the same set of characters, some from literature, such as Madame Pernell from Molière's 'Tartuffe', and social stereotypes, for example "Le Vieux Chasseur" ('The Old Hunter'). The exaggerated faces of the different characters can be moved by a paper tab on the back of the card, so that a man in his pyjamas yawns, while a glutton indulging in a large pie takes a huge bite.

The two present examples of the deck include one published by Samuel and Joseph Fuller of London in 1825, entitled 'Mimical Gentlemen', here lacking eight cards, and one published under the French title 'Cartes Mimiques', lacking four cards. In the French edition, the cards are labelled with the characters' names or titles, whereas there are no captions on the English cards. This suggests that the French deck may have been published first, and the English deck copied from it by the Fullers.

CARTES MIMIQUES



Victorian Britain's next top model

158 [ANONYMOUS]

[Nine Model-making sets].

Publication
London, H.C. Clarke & Co.; [and] G. Bishop & Co.; [and] J. Murray, [mid-nineteenth century].

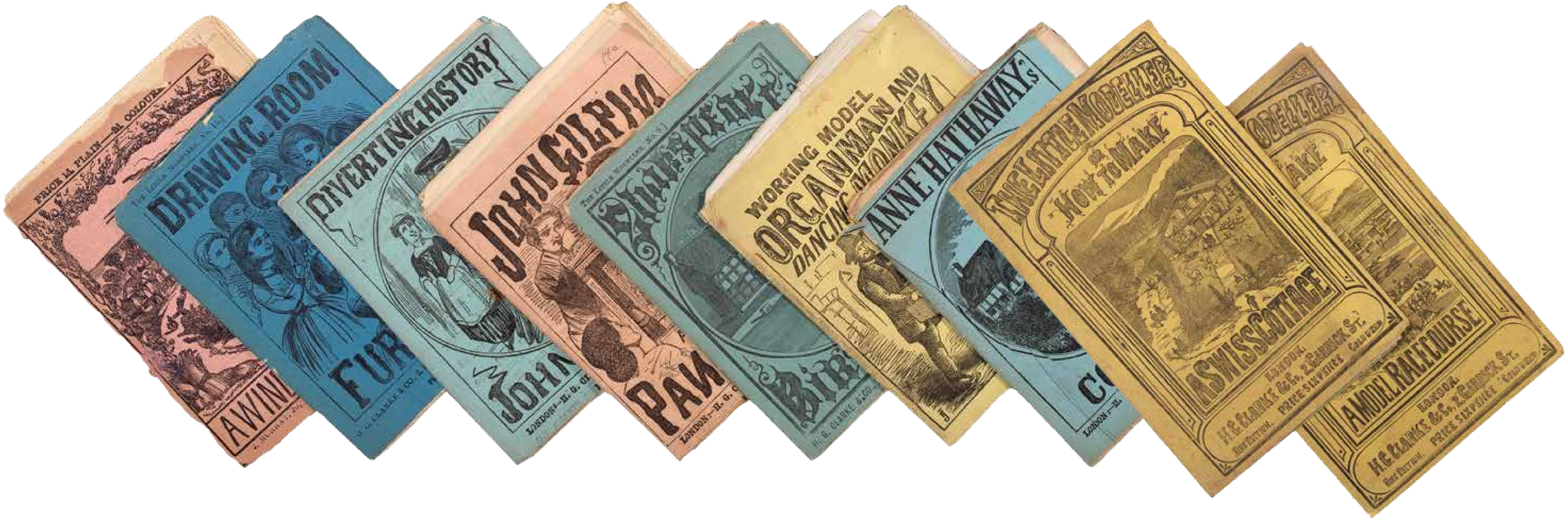
Description
Nine wood-engraved broadsides and panoramas (145 by 110mm, two 230 by 145mm), some with contemporary hand colour, folding into original publisher's illustrated coloured paper wrappers, some separations at folds.

Number of items
9

Technical and social developments during the Victorian era brought about the expansion of the children's goods industry. Books, educational material, and games for children became increasingly popular and accessible. Publishers competed to create attractive novelties, including moveable and interactive products. These included model-making kits, nine examples of which are found in the Temperley Collection.

H.G. Clarke & Co. published a wide range of material and books throughout the mid-nineteenth century, including series of games, puzzles, and modelling kits. 'The Little Modeller' series included volumes to suit every taste, including a racecourse, Shakespeare's birthplace, Anne Hathaway's cottage, a drawing room furniture set, and a Swiss cottage. The firm also published a 'John Gilpin Panorama' to accompany its edition of 'The Diverting History of John Gilpin' by William Cowper.

G. Bishop & Co. of Houndsditch also offered interactive products, including a 'Working Model [of an] Organman and Dancing Monkey', as did J. Murray of Lincoln's Inn Fields, who published 'A Windmill at Work'. The packs generally contained various figures and structures to be cut out and assembled with glue, and then arranged on the background supplied. For example, the Swiss village provides a blueprint for where to construct the paper cottage, and also includes all manner of farm animals and characters in traditional Alpine dress to be placed wherever the user likes, or perhaps left unstuck so as to be moved and rearranged as part of a make-believe game.



PRICE 1d. PLAIN — 2d. COLOURED
A WIN
DRAWING ROOM
FUR
DIVERTING HISTORY
JOHN
JOHN GILPIN
PAN
BIR
WORKING MODEL
ORGANMAN AND DANCING MONKEY
ANNE HATHAWAY'S
THE LITTLE MODELLER
OR HOW TO MAKE
A SWISS COTTAGE
LONDON: H.G. CLARKE & Co. 2 GARRICK St.
PRICE SIXPENCE COLOURED
A MODEL RACECOURSE

SILHOUETTED

A selection of silhouettes

159 [VARIOUS MAKERS]

[18 sophisticated Silhouettes].

Publication
[Britain and France], 1834-present.

Description
18 silhouettes on paper and one sycamore leaf, variously printed, and pen and ink and / or watercolour drawing, some with manuscript annotations / accompanying text.

Dimensions
Smallest: 50mm (diameter)
Largest: 380 by 255mm

Number of items
18

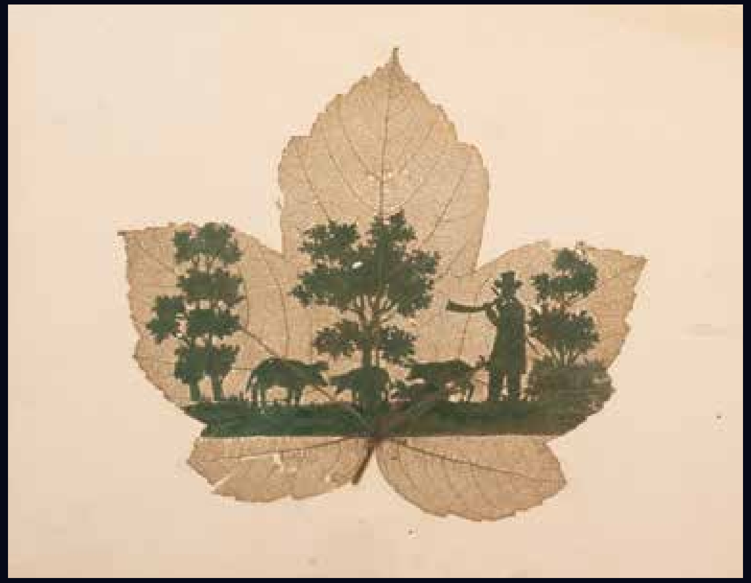
The term Silhouette takes its name from Étienne de Silhouette, who served as the Controller-General of Finances under Louis XV. Silhouette's frugality lead to his name becoming synonymous with penny-pinching, and as the paper cutting technique named for him came about as an inexpensive form of portraiture, it was labelled 'à la Silhouette', and eventually simply, 'silhouette'.

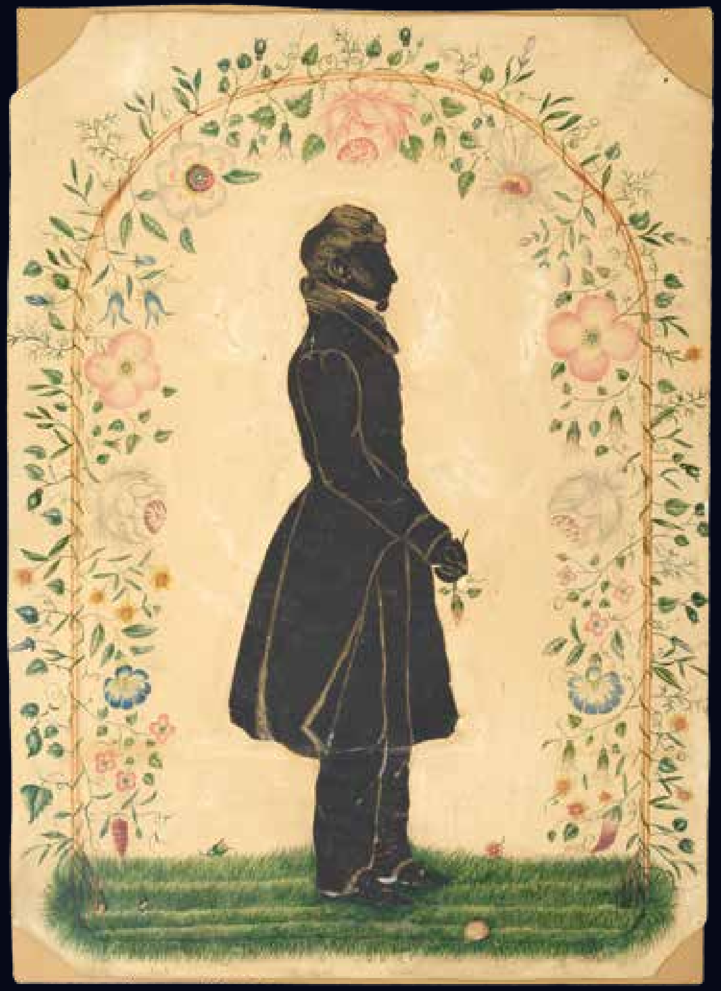
In addition to portraits, including one of Napoleon, the silhouettes in the Temperley Collection depict a range of images and themes, including an ancient battle within an urn-shaped framework, bell-ringers, and a man being hanged by the devil! One serves as a certificate to commemorate West Brom's 2-1 defeat of Birmingham in the 1931 FA cup final, and an incredibly intricate Bible verse and illustration appears to have been cut as a bookmark. An uncut sheet of childhood motifs by Parisian lithographer Garson bears instructions, in French, to "cut out all the white pieces, then a black design will remain on both sides, giving the impression of having been cut without a template". Perhaps the most remarkable survival is a pastoral scene silhouetted on a leaf, by the pricking of the transparent areas with a needle.

Two contemporary items demonstrate the use of lazer cutting to create silhouette pieces. Born of a collaboration between Paper Tiger and Alljoy Designs is a map of Edinburgh's New Town area, with notable buildings shown in silhouette and road names cut out. The map is on red paper set against a white background. Likewise, a swirling vortex design has been lazer-cut into a sheet of black paper, and is silhouetted against a neon green under-layer, exhibiting a thoroughly modern take on paper cutting.

Provenance
Including a number of items from the collection of Mary Doncaster.

Mary Doncaster (née Eversley), bookseller and art dealer, worked for Daniel Crouch Rare Books' neighbours 'The Mayor Gallery' before establishing The Castle Bookshop in Colchester, together with her husband Anthony Doncaster.





A cut above

160 **MÜLLER, Wilhelm**

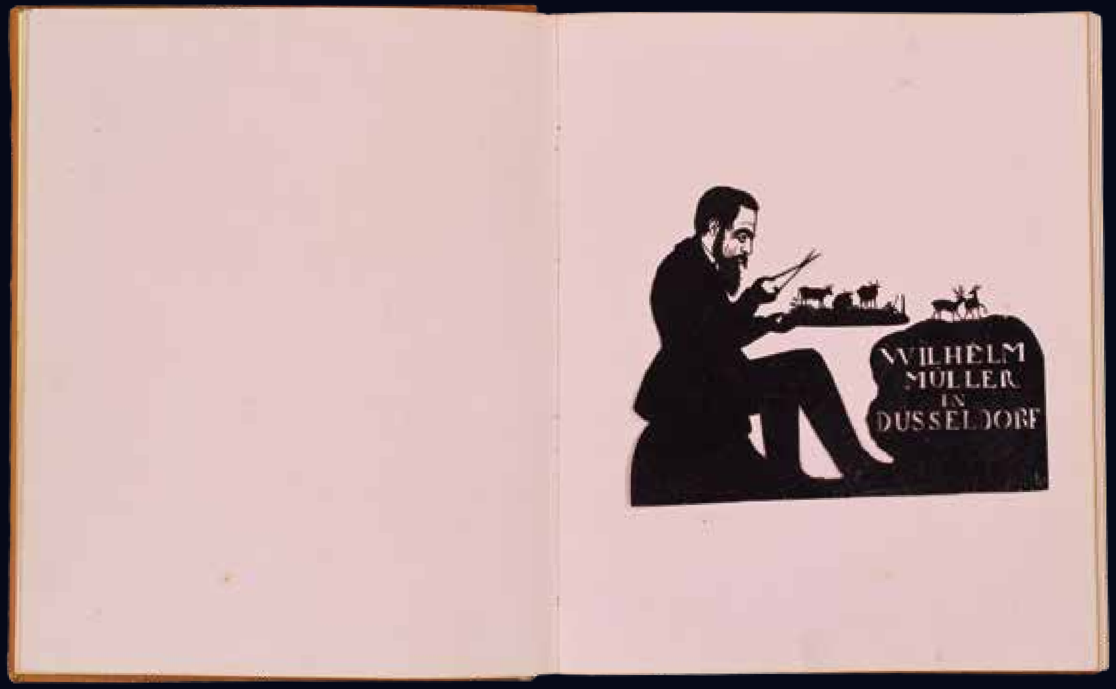
[Silhouette album].

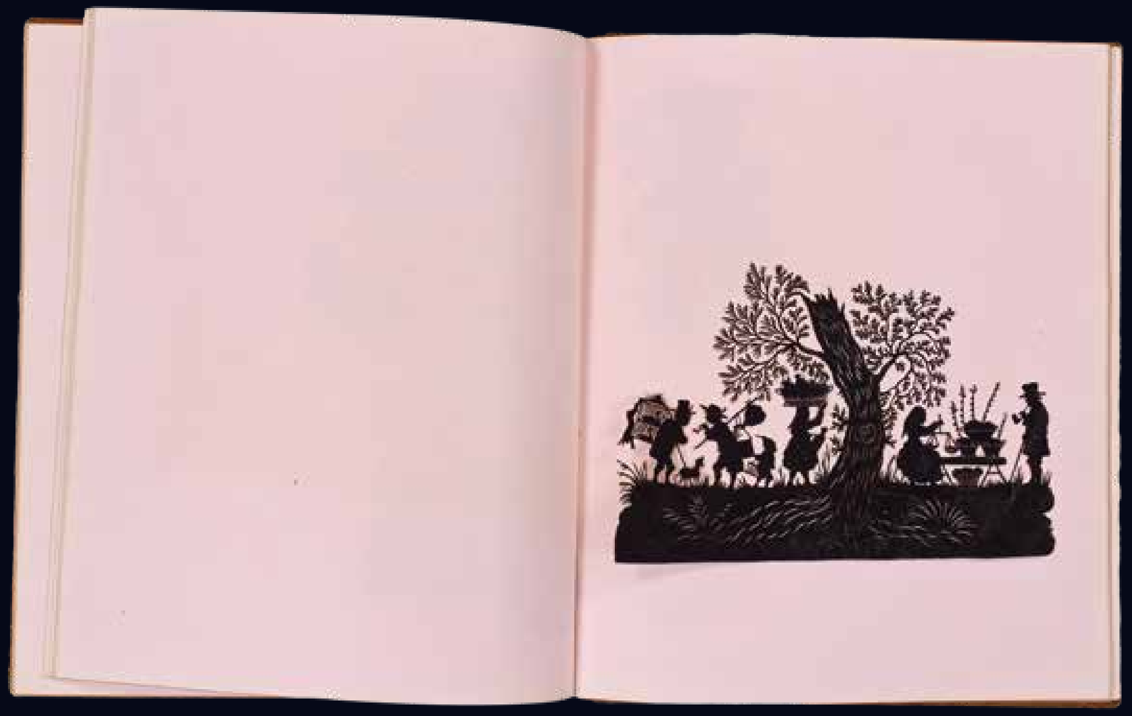
Publication
Düsselford, Wilhelm Müller, [c.1850].

Description
Quarto (225 by 190mm), 92 pages of pink paper, with 46 elaborate silhouette scenes cut from black paper; original tan calf, decorated in gilt.

Number of items
1

By trade a cobbler, Wilhelm Müller (1804-1865) also used his manual dexterity to create astoundingly intricate paper silhouettes, 46 of which are collected in the present album. The title-page shows 'Wilhelm Müller in Düsseldorf', the city in which he spent his entire life, cutting out a bucolic scene with a long and slender pair of scissors. Other scenes include outdoor celebrations featuring picnics and travelling merchants, and a boy playing with a dog. Such is the intricacy of Müller's cutting that he is able to represent tiny details such as the pressure of a table and chairs upon the grass. Despite the sophistication and creativity of his pieces, however, it does not appear that Müller ever worked as a professional paper-cutter.





Look to the light

161 [VARIOUS MAKERS]

[22 "hold-to-the-light" pictures].

Publication
[Britain, ninteenth century].

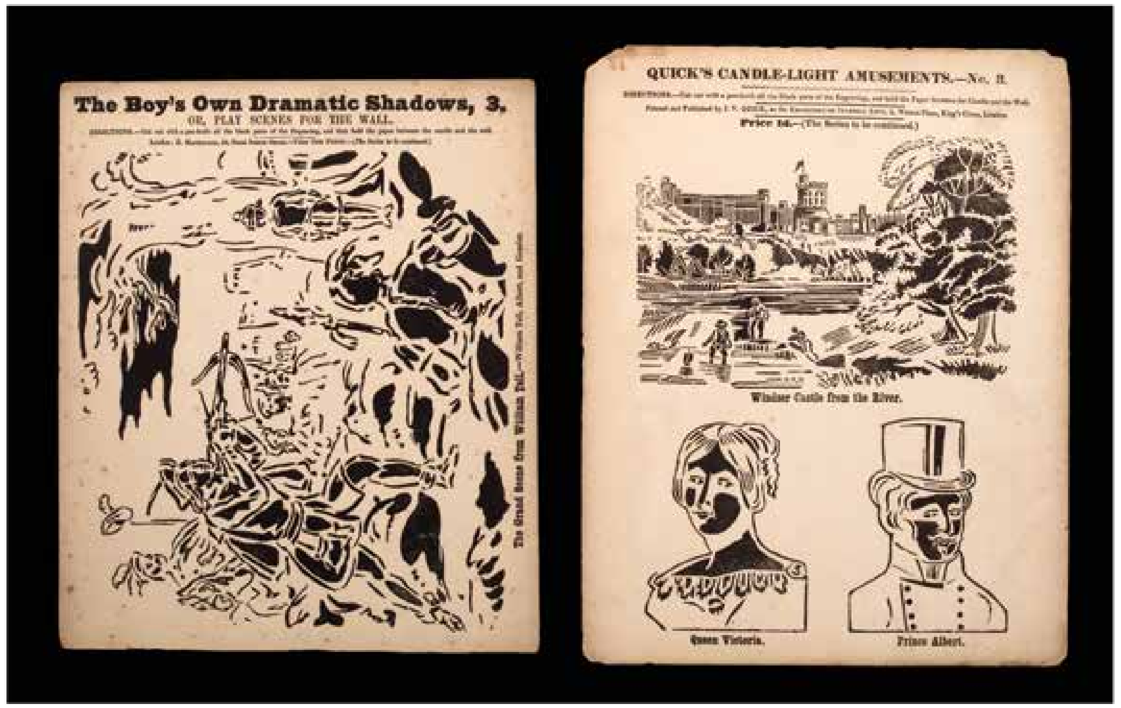
Description
22 silhouette prints (various sizes), of which three are uncut, nine are portraits, and ten are with multiple of intricately incised paper layers.

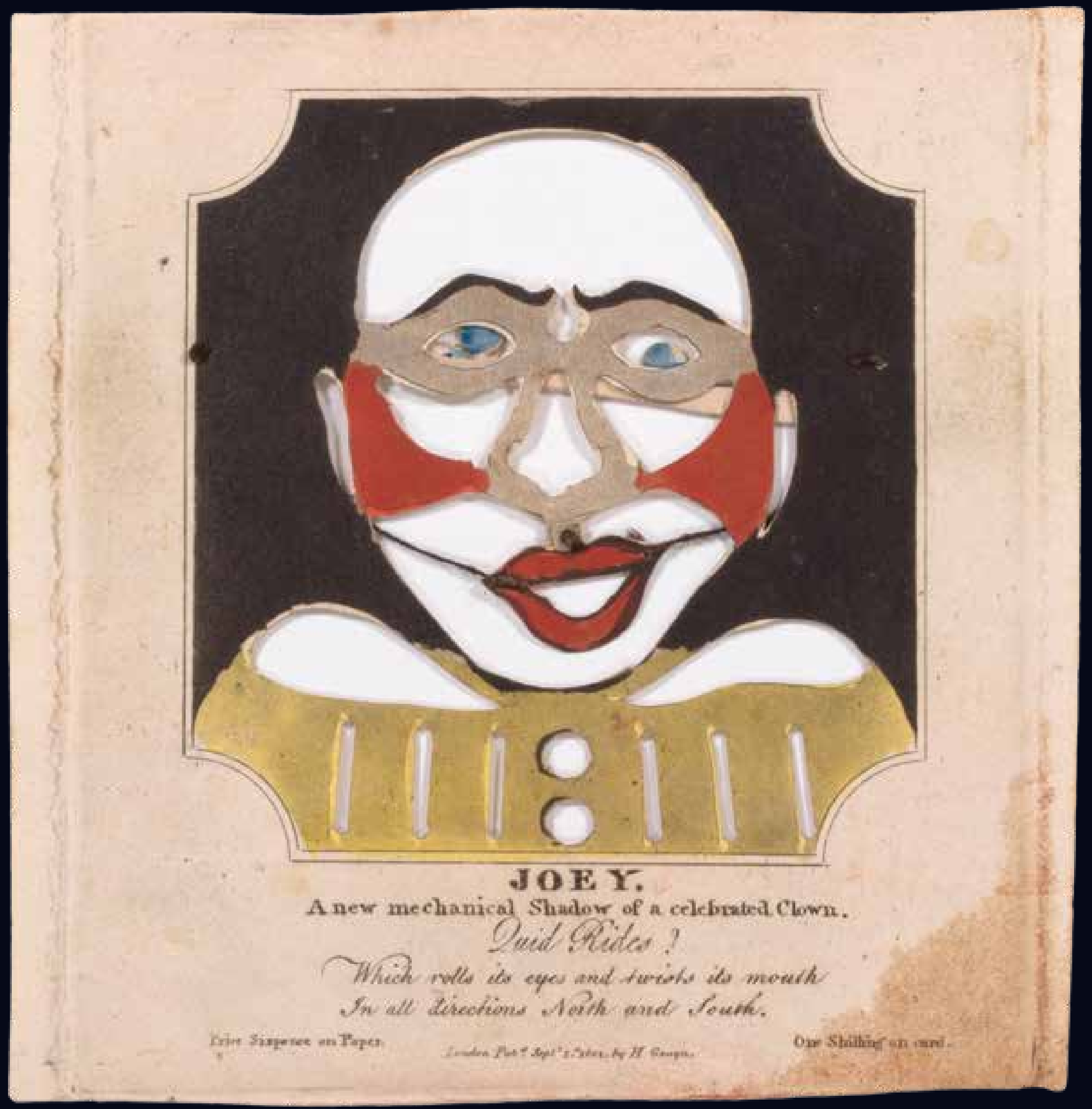
Dimensions
Smallest: 95 by 55mm
Largest: 285 by 225mm

Number of items
22

A selection of silhouettes and collages that manipulate light to create novel effects, shapes, and shadows. Several retailers, here including J.V. Quick of the Repository of Juvenile Arts in King's Cross, and B. Macdonald of Great Sutton Street, sold interactive shadow scenes. 'The Boy's Own Dramatic Shadows' and 'Quick's Candle-light Amusements' both bear the same instructions: "Cut out with a pen-knife all the Black parts of the Engraving, and hold the Paper between the Candle and the Wall". In so doing intricate shadows would be cast on the wall, depicting a scene from the tale of William Tell, in the case of the former, and a view of Windsor Castle with portraits of Queen Victoria and Prince Albert, in the latter.

A further selection of nine portrait-pieces were prepared for a similar purpose, with their silhouettes creating a shadow show on the wall. Another illuminated paper product aimed at children was 'Joey'. Published in 1802 by H. Gouyn and sold for one shilling, this "new mechanical shadow of a celebrated clown… rolls its eyes and twists its mouth In all directions North and South". The additional ten sheets are typical "hold to the light" designs, with layers of paper cut-outs forming landscape scenes or grand windows; the last layer is typically thinner, made of tissue paper, to let through a sufficient amount of light to bring the image to life.


The Boy's Own Dramatic Shadows, 3.
OR, PLAY SCENES FOR THE WALL.
QUICK'S CANDLE-LIGHT AMUSEMENTS.—No. 8.
Price 1d.—(The Series to be continued.)
Windsor Castle from the River.
Queen Victoria.
Prince Albert.


JOEY.
A new mechanical Shadow of a celebrated Clown.
Quid Rides !
Which rolls its eyes and twists its mouth
In all directions North and South.
Price Sixpence on Paper.
One Shilling on card.

“by holding the Print to a lighted candle...”

162 **SPOONER, W[illiam]; [William] MORGAN; [Lupton] RELFE; and “G.W”.**

[23 optical transformations].

Publication
London, [1830s].

Description
21 optical transformations, with two optical puzzles, prints with multiple layers and contemporary hand-colour, some still with tissue guard, most laid down on heavier stock.

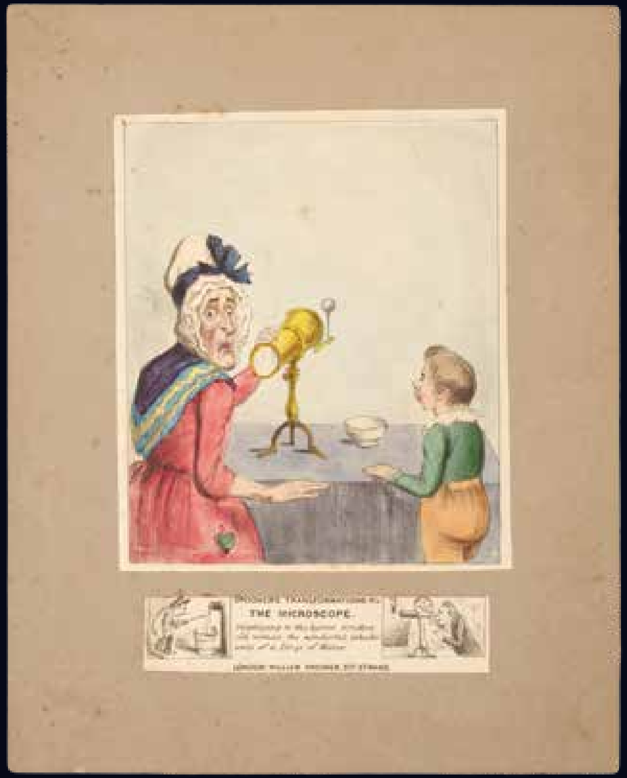
Dimensions
Smallest: 265 by 210mm
Largest: 355 by 255mm

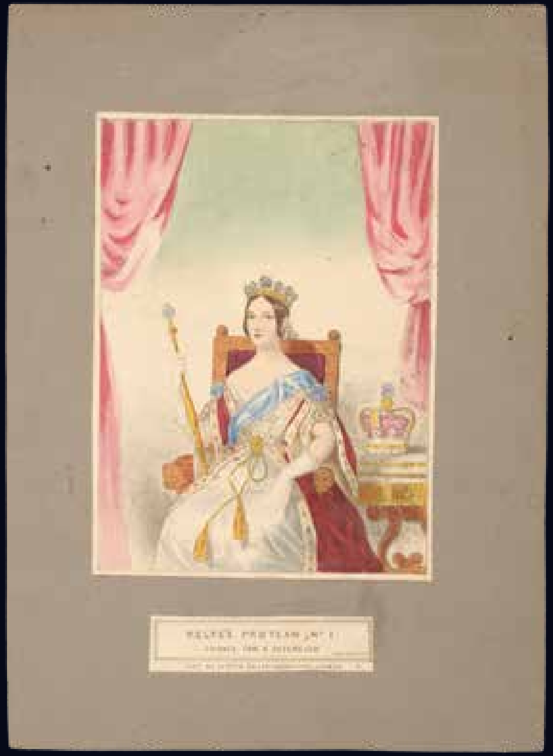
Number of items
21

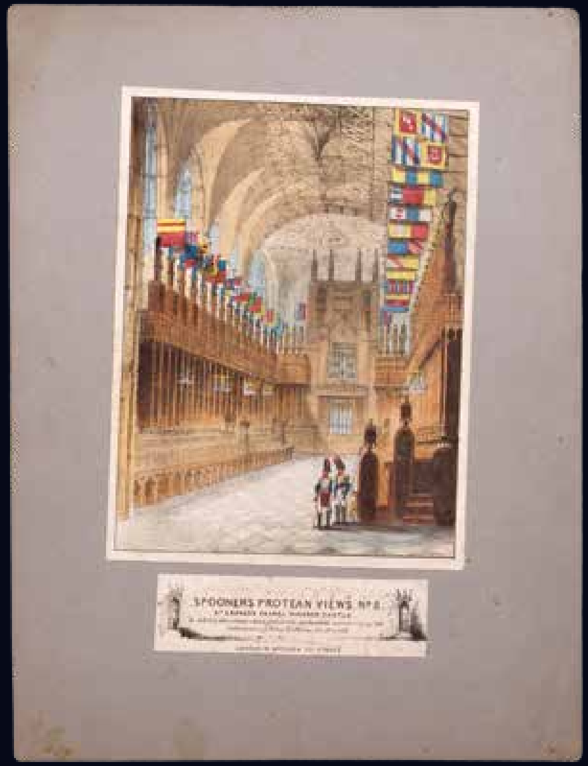
Between 1831 and 1850, lithographer William Spooner specialised in the production of light-hearted prints, including caricatures and interactive sheets. Perhaps his most novel series was ‘Spooner’s Protean Views’, in which the image was transformed when held up to the light. The Temperley Collection contains thirteen prints from this series: a snowy scene (“No. 2”); Eddyston Lighthouse (“No. 3”); a Swiss village during an avalanche (“No. 4”); the rose of England (“No. 5”); St. George’s Chapel at Windsor Castle (“No. 8”); Napoleon in exile (“No. 10”); a lion (“No. 11”); a Magic Lantern show (“No. 15”); a man in a reindeer sleigh in Lapland (“No.17”); The Houses of Parliament (“No. 25”); the Thames Tunnel (“No. 28”); Eglinton Castle (“No. 37”); Mount Vesuvius (unnumbered). Transformations include the burning of Parliament in 1834, the appearance of the Northern Lights in Lapland, and the eruption of the volcano. A lone print from another series, ‘Spooner’s Transformations’, is entitled ‘The Microscope’. When held to the light all sorts of nasties appear projected on the wall; the caption explains that it shows a “horror stricken old woman observing the wonderful inhabitants of a Drop of Water”. Spooner also published a puzzle print in the form of a maze, entitled ‘I Can’t Get In and I Can’t Get Out’.

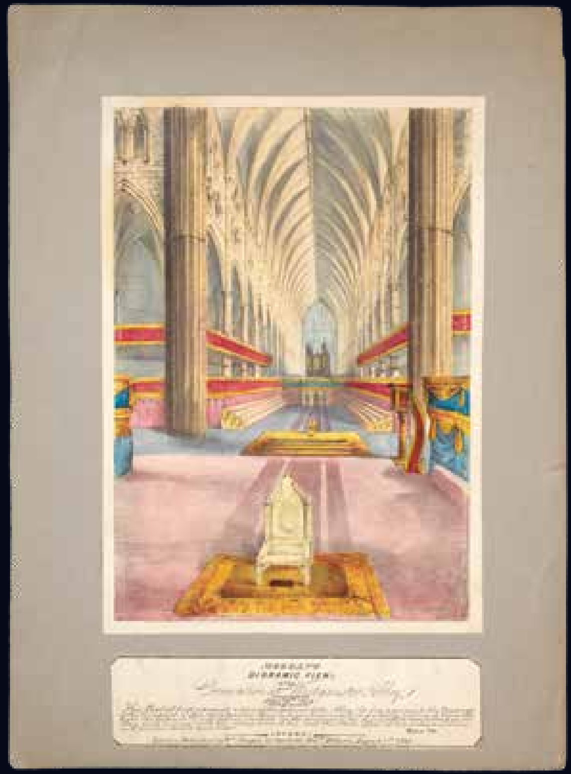
Other publishers who produced optical transformation sheets include William Morgan, whose ‘Dioramic View of the Coronation [at] Westminster Abbey’ is populated when held to the light, and Lupton Relfe, whose first “Protean” likewise shows Queen Victoria on her coronation day. When held to the light the image shifts to show Victoria with her newborn child, accompanied by a proud Prince Albert and a lady-in-waiting. The queen also appears on ‘The Rose of England’, a transforming print by Alvey: “by holding the Print to a lighted candle a splendid Portrait of Her Majesty will appear in the centre of the Rose”.

An even more sophisticated transformation technique was employed by the unidentified “G.W.”, whose prints were stocked by several printsellers in London. The third in ‘G.W.’s Improved Magic Oddities’ series, entitled ‘The Enchanter’, shows a magician delivering on his promise that he will “turn that Cat Blue, the Camelion Green, and Miss Hink’s Parrot all the colors of the Rainbow”: when the print is held by the fire, the heat causes the colour of the animals to change! In another series, ‘G.W’s Transparencies’, the images are more simply illuminated by a bright background, with the moon made of thinner paper. Of these, the Temperley Collection includes ‘Funeral by Moonlight’, ‘Holyrood Chapel’, and ‘Gypsies’ Halt’.


THE MICROSCOPE.

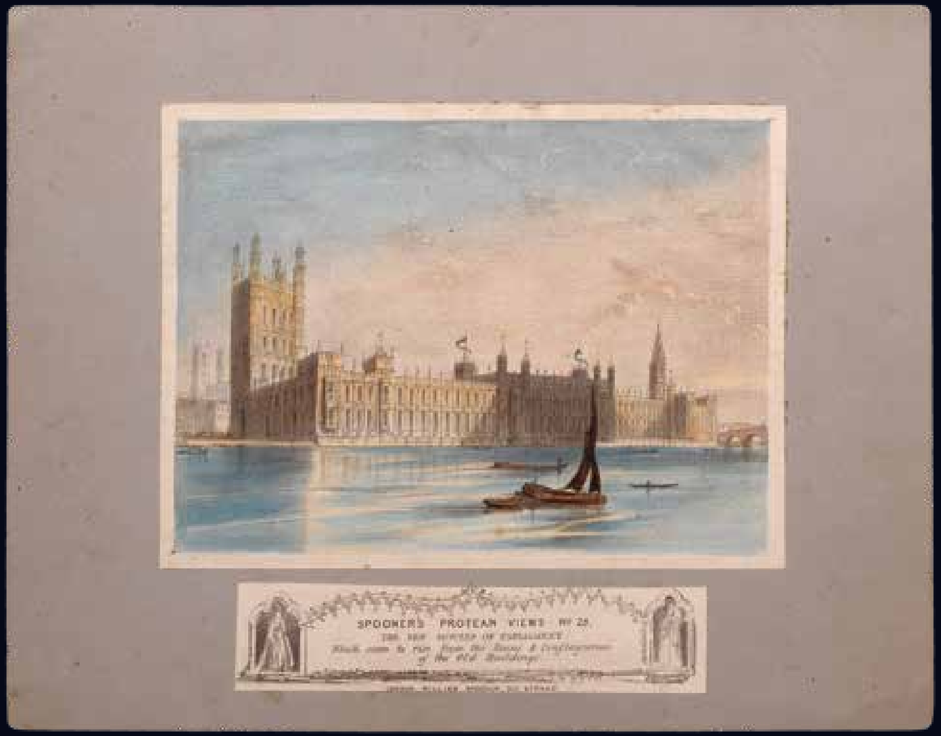


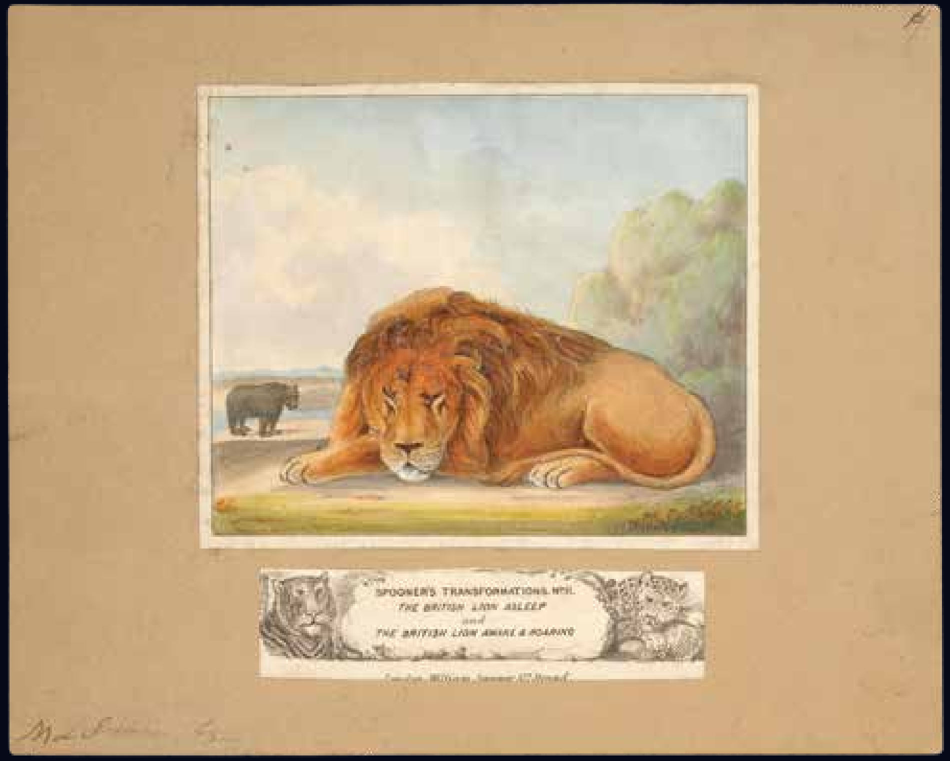

SPOONERS PROTEAN VIEWS Nº 8.



A humorous and anonymous transformation print depicts a happily smiling couple, with a description of their courtships ending with a warning about marriage and the instruction to “turn upside down and then you’ll see”. Indeed, when the print is flipped, the pair now appear to be snarling at each other, explained by some questionable verse beneath their portraits:

> “That form once oe’r with angry brow
> The married pair both peevish grow
> All night and day they scold and growl
> She calls him ass, he calls her fool”.


SPOONER'S PROTEAN VIEWS No 25
THE NEW HOUSES OF PARLIAMENT
Which seem to rise from the Ruins & Conflagration
of the Old Buildings


SPOONER'S TRANSFORMATIONS No 1.
THE BRITISH LION ASLEEP
and
THE BRITISH LION AWAKE & ROARING
London, William Spooner 377 Strand.

Thaumatropes

163 [ANONYMOUS]; and possibly "C.M." [JENKINS]

[Original Thaumatropes].

Publication
[Britain, c.1830s].

Description
Eight paper discs (diameter: 65mm) with original pen and ink and watercolour drawings to each side, and two strings attached on opposite sides; housed in later glazed paste-board box, with lithographed label with contemporary hand-colour pasted on the lid, signed "C.M.".

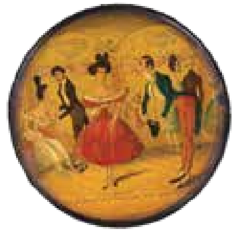
Number of items
2

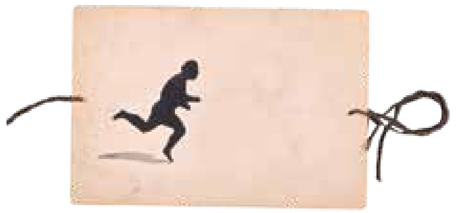
Consisting of a disc with complementary illustrations on either side, both of which appear simultaneously to the viewer when the disc is spun at sufficiently high speeds, the thaumatrope is of uncertain origins. Some attribute it to the British physician John Ayrton Paris, who described the mechanism in a book of 1827, while others claim that it was invented by geologist William Fitton, who had seen John Herschel demonstrating how both sides of a shilling could be seen at once by spinning it on a table. The first commercially produced thaumatropes were published by W. Phillips, and sold in sets of 12 or 18 discs.

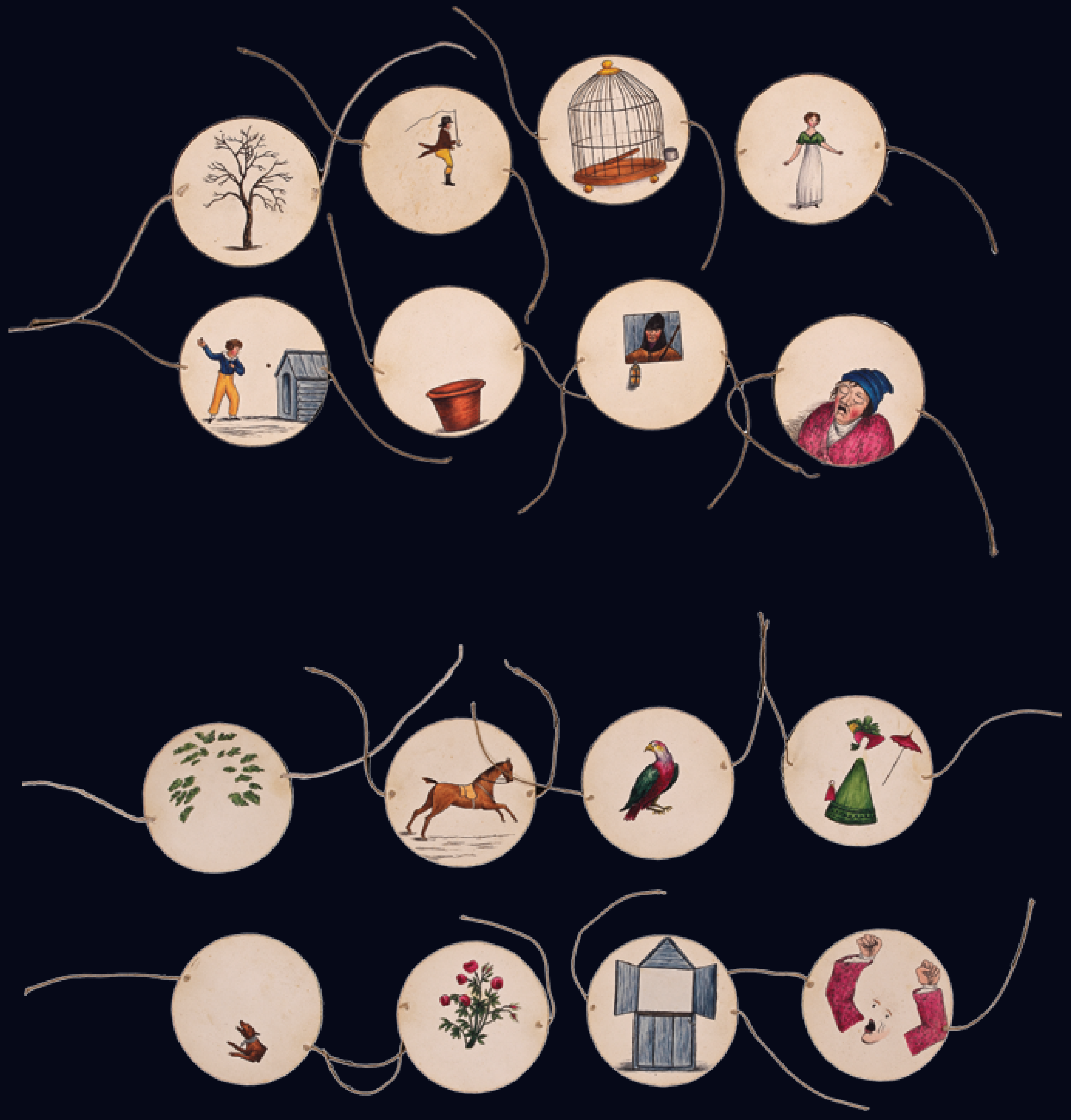
The current selection was probably made in the 1830s, and perhaps inspired by those of Phillips. One disc has a boy standing outside a kennel on one side, and the front half of his pet dog on the other; when the disc is spun by twisting the strings attached to either side, the dog appears to sit in the entrance of his kennel. Another disc bears a birdcage on one side and a brightly-coloured bird on the other; when spun, the bird appears to be perched inside his cage.

[WITH]:

- ANONYMOUS]. [Silhouette Thaumatrope]. [second half nineteenth century]. Single sheet heavy stock (80 by 115mm) with silhouette of black paper with colour wash shadows, and manuscript inscriptions, on either side, two strings tied to opposite sides. The silhouette on one side is of a hunted man, and on the other, of the hunter. Each man has a painted shadow and is identified as "Deerfoot" and "Mills", respectively. When spun, the dramatic chase is brought to life.







DRESS-UPS

The royal wardrobe

164 [ANONYMOUS]

[The many faces of Henrietta Maria].

Publication
[London, c.1650].

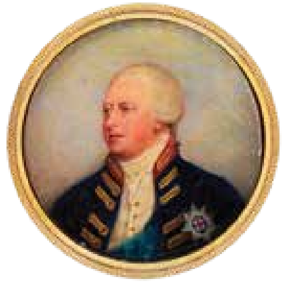
Description
Oil painting on copper (diameter: 65mm) with 19 painted mica overlays; housed inside original black morocco hinged box, decorated in blind.

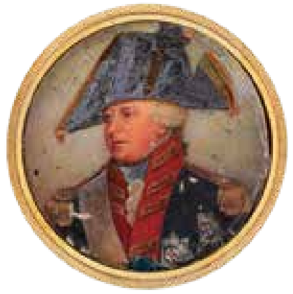
Number of items
2

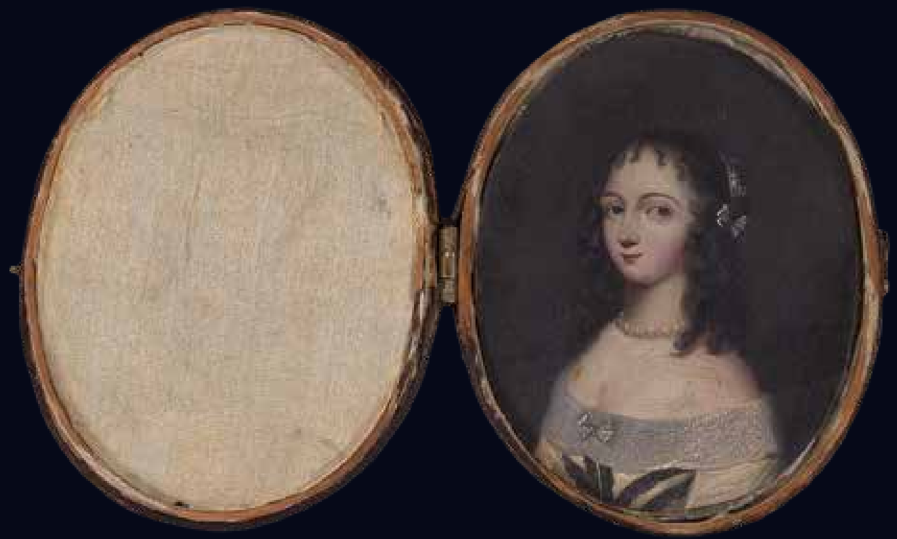
When Henrietta Maria of France married Charles I, she brought with her to England a treasure trove of precious possessions, including trunks of diamonds and pearls, and a huge wardrobe of ornate clothing. As Queen consort from 1625 to 1649, she wore such an astonishing arrange of garments that her excessive shopping habits forced her to borrow money in secret. Her penchant for dressing up is captured in a set of overlays made in Britain or the Netherlands during the seventeenth century; the circular leather box contains a portrait of the young Henrietta Maria along with 19 sheets of transparent mica, painted with different outfits. When placed over the portrait, the discs show the Queen wearing all manner of costumes, including a fur-trimmed robe, a masquerade costume, and a nun's habit!

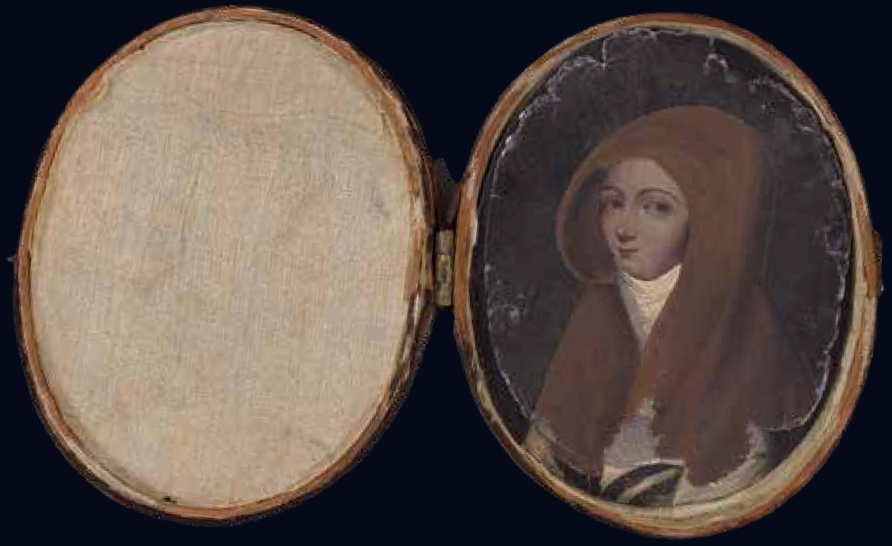
[WITH]:

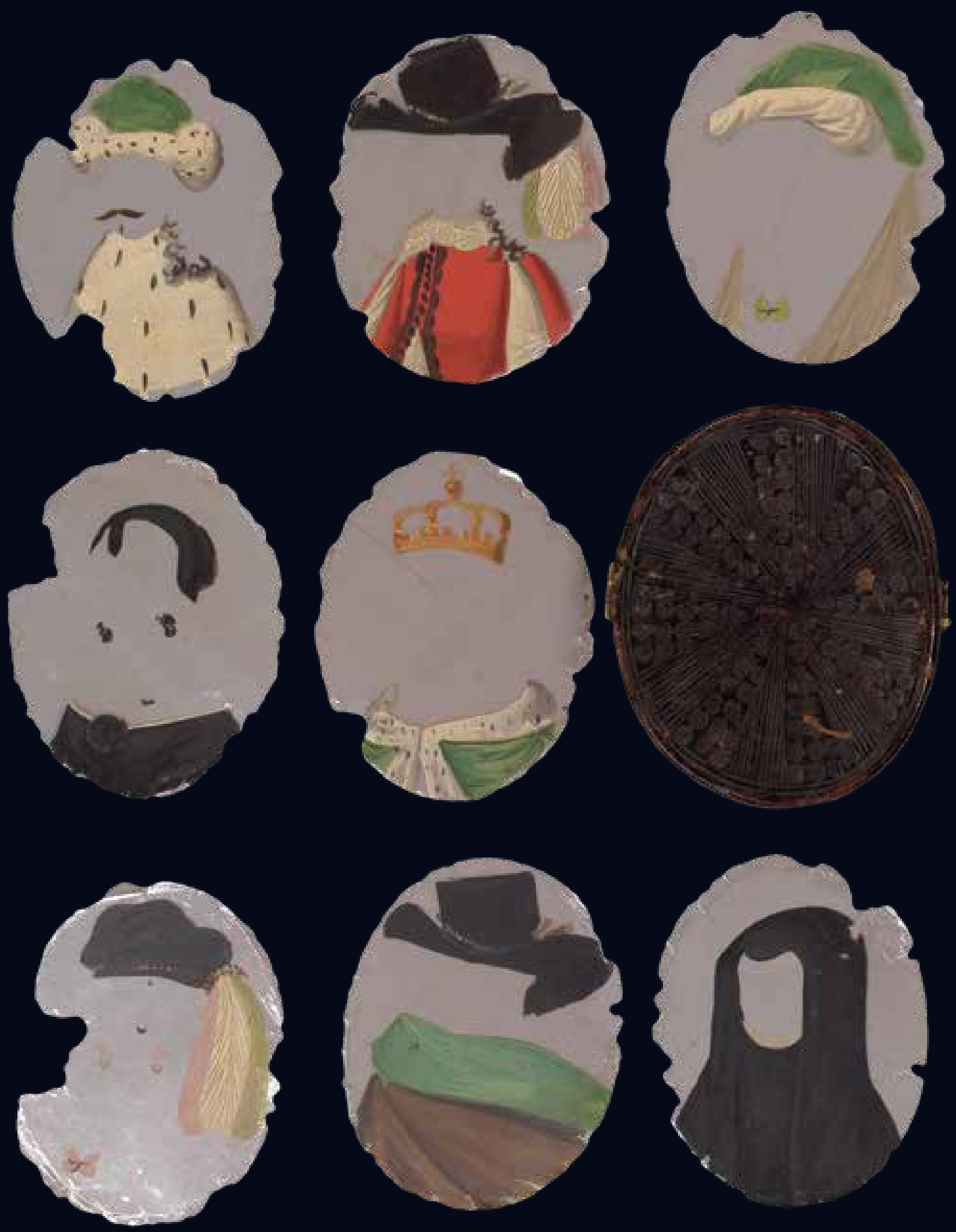
- [BEECHEY, William, after]. [The many faces of George III]. [London, c.1800]. Oil on bone (diameter: 65mm) with four painted mica overlays; housed inside a small ivory box. George can be dressed-up in four different royal outfits, including the Robe of State used at his coronation, and his military uniform.

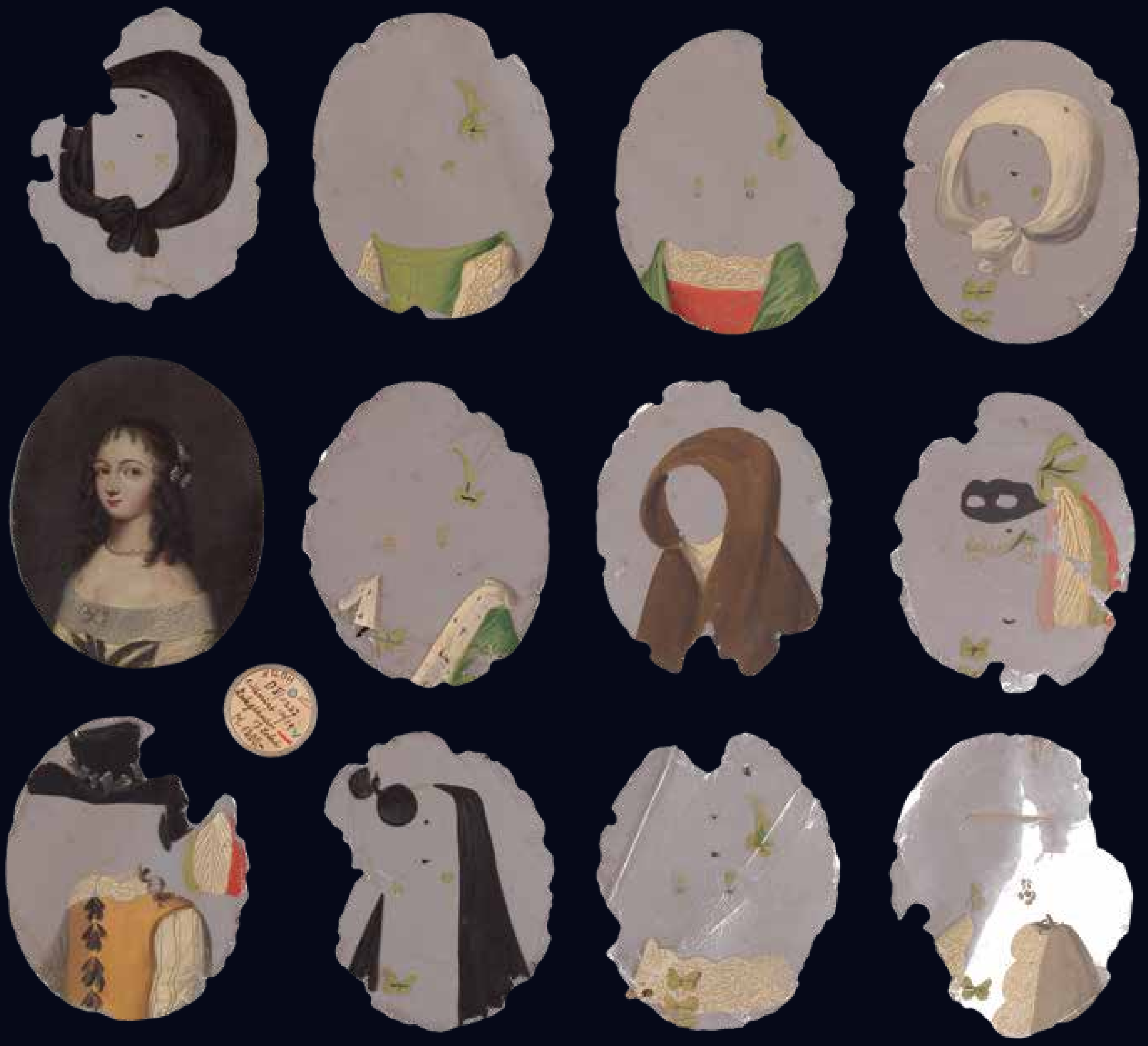












All dolled up

165 [VARIOUS MAKERS]

[37 Paper dolls].

Publication
[Britain, France, Austria, Germany, USA, c.1770-1950].

Description
37 paper dolls, variously printed or original pen and ink and colour wash, with numerous outfits and accessories, cut and uncut, some mounted on wooden stands, some with booklet, some in original envelopes, slipcases, and boxes.

Number of items
37

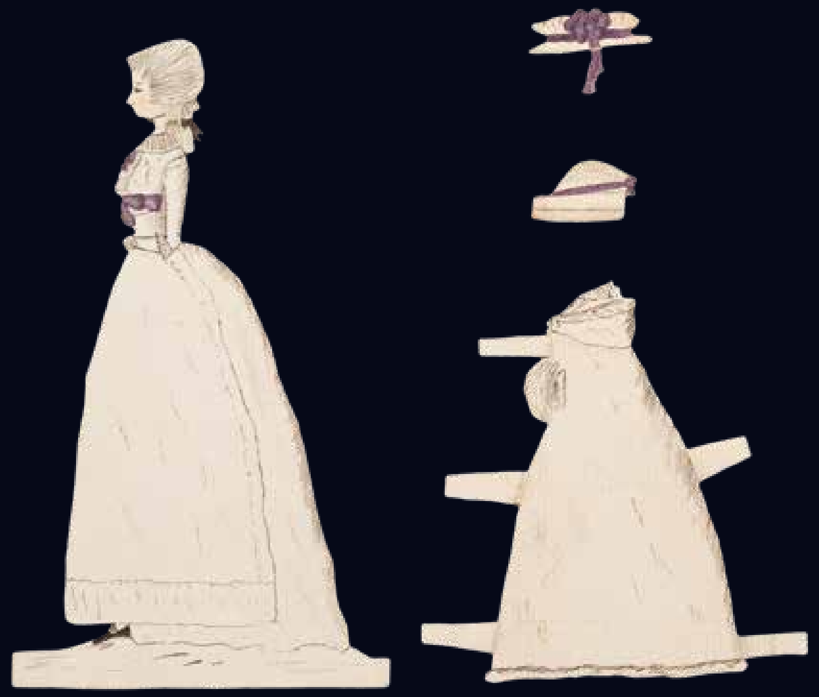
"The public have for years had but one idea of "a Doll". It was a canvas and sawdust affair, with a wax, or china, or pasteboard head, with a wealth of flaxen hair", wrote the manufacturers of 'Dollie Daisie Dimple' on the occasion of the doll's debut in the 1880s. Despite their claims of novelty, however, paper dolls had already been popular for over a century, primarily among the upper class during the eighteenth century, when paper remained a relatively expensive material, and later with girls of all social ranks as the industrial revolution of the nineteenth made the toy increasingly accessible.

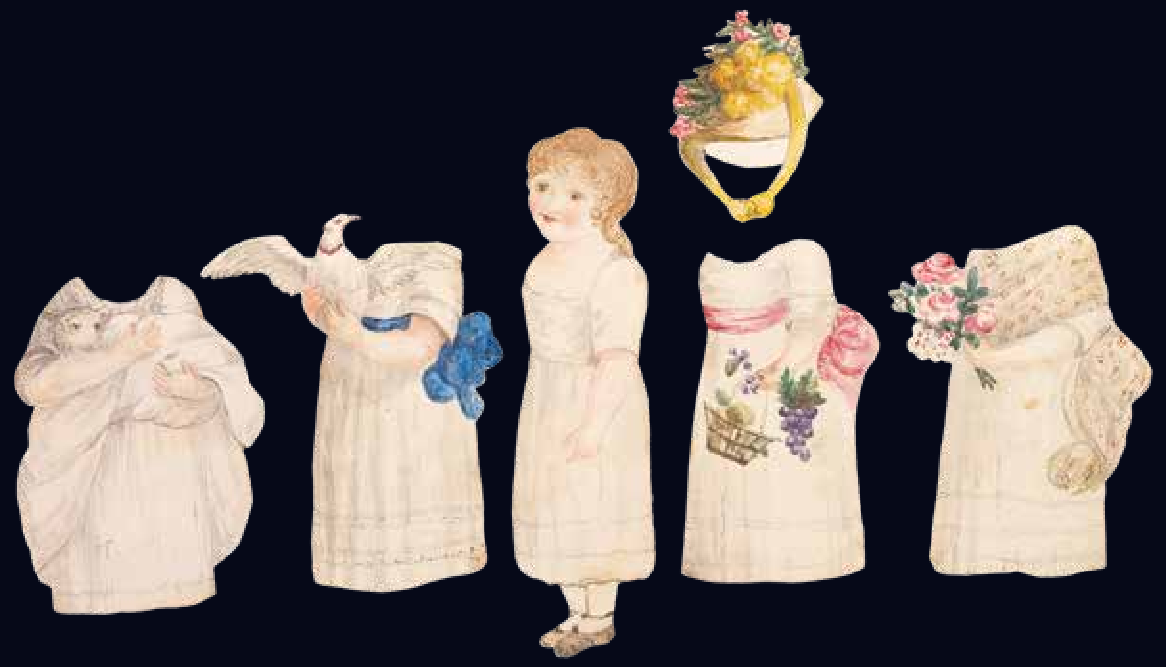
Some of the earliest examples of paper dolls in the Temperley Collection are original hand-made creations from the 1770s to the 1790s, consisting of cut-out illustrations of a woman or girl, with a number of cut-out dresses and accessories. These exhibit the fashions of the day, including many bonnets, petticoats, and ruffles! Papercrafts grew ever more popular over the following decades, with more handmade paper dolls produced during the Victorian era: in one set, likely made by a child, the figures have absurdly long legs and amateurly-drawn faces, and in the other the pieces can be layered so that the cherubic little girl holds a bouquet, a basket, a sheet, or a bird. The latter is housed in a handmade envelope decorated with drawings of birds and butterflies, and with metallic appliqué, and sealed with a ribbon.

While some chose to make their own paper dolls by hand, such toys and games could also be purchased from the many printmakers who had realised how profitable the market in children's materials could be. These often consisted of a paper figurine of a scantily-clad lady, mounted on a wooden stand, and a huge wardrobe of ornate dresses, sometimes with a separate compartment for headwear and hairstyles. Examples of these sets include 'La Psyche', published by Lithographie Marotte in Paris, 'Die Aussteuer der Puppe' ('The Doll's Dowry'), made by H. F. Müller of Vienna, Rudolph Ackermann's 'La Poupee Modele', and 'La Coquette' by Parisian lithographer H. Jannin, all from the 1830s and 1840s.

Similar paper dress-up games continued to be made throughout the following decades, with Emma S. Windsor of the "Kindergarten Toy, & Crawling Rug Depot" in South Kensington issuing a set featuring a mother and child in the 1890s, and Raphael Tuck & Sons publishing a series of 'Dressing Dolls' in 1894. One edition in this series was themed around fairy tales, including a witch's costume and the famous red riding-hood, while others featured specific characters, namely 'Courtly Beatrice' and 'Darling Hilda'.

Indeed, many dolls were assigned unique characters and even backstories, as in the case of Little Fanny. 'The History of Little Fanny' was published in 1810 by Samuel and Joseph Fuller, available alongside a whole range of printed toys at their Temple of Fancy. The booklet contains a series of anecdotes about the little girl and her various activities, including playing with her doll and going to fetch milk. The accompanying



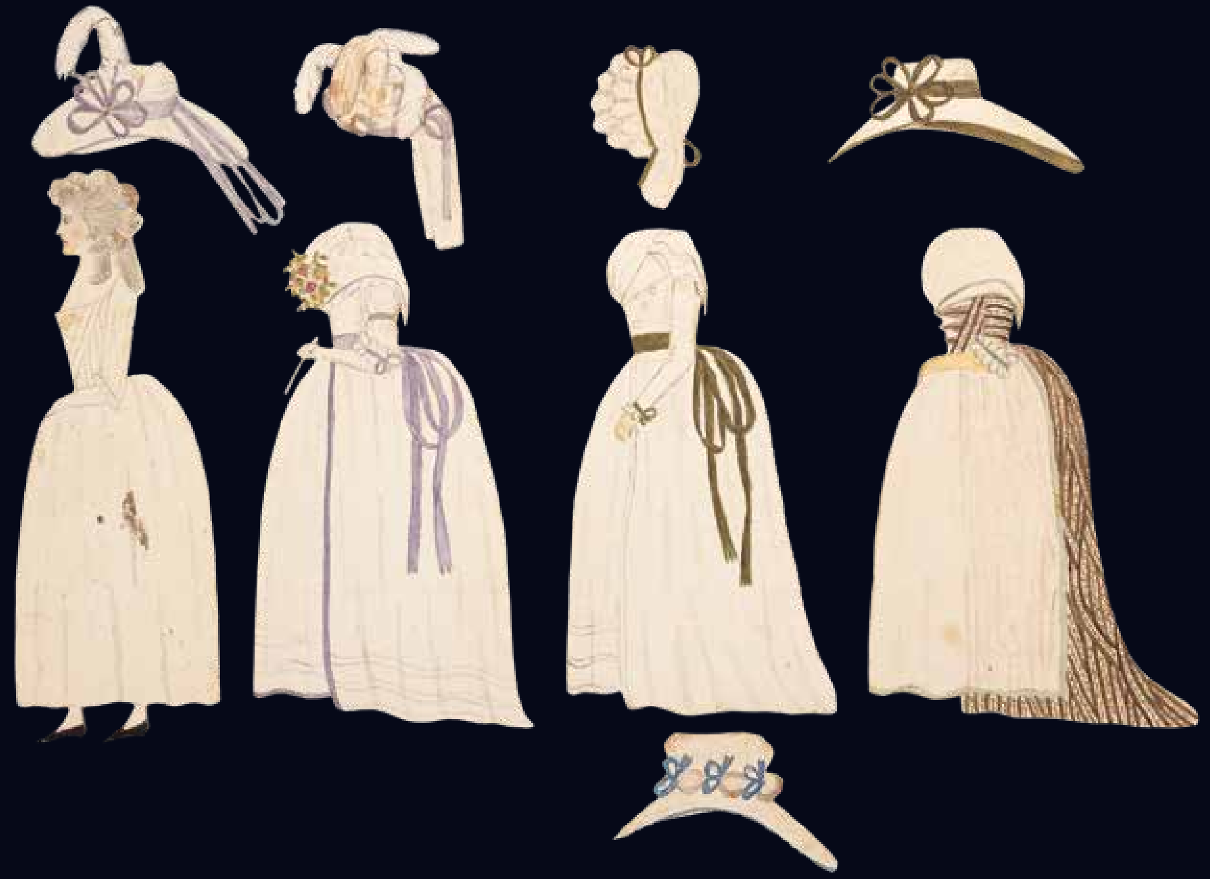


cut-out figures allow Fanny to be dressed up for these adventures. The example in the Temperley Collection is a manuscript set of Little Fanny dolls and outfits, with a handwritten account of her story signed "by Uncle James".

In 1854, Crosby, Nichols & Co. of Boston published 'Fanny Gray, A History of her Life, illustrated by six coloured figures'. Based on the Fullers' work, the Bostonian Miss Gray lives in a cottage in the woods with her mother, and is illustrated "by a talented lady of this vicinity". Cut-out costumes can be layered over the main image to show Fanny feeding the chickens, picking flowers, and playing with her kitten. Hinde Bros also crafted an extensive history for the globe-trotting Dolly Daisy Dimple, whose suitcase, wardrobe, and living room could be purchased as separate sets and assembled by the user. Instructions are supplied "for making up the set of furniture", which include cutting, sewing, and painting Miss Dimple's chairs and tables.

Like many paper toys and games, including cards, pop-ups, and peepshows, dolls were also used for advertising. In the 1890s, the Clark cotton company issued a series of paper dolls advertising their "O.N.T. Spool Cotton"; 'Our New Thread' was manufactured by the Clark family firm during the Napoleonic blockade of Britain as an alternative to the silk thread that could not make it past the French ships. The collectable series of dolls, of which the Temperley Collection contains five, are double-layered and unfold to reveal an advertisement for the thread: "If the little girl who gets this doll is sent to the store for thread, she should as for Clark's O.N.T. Spool Cotton. It is the best thread made for hand and machine sewing".

Paper dolls of the twentieth century were often sold as books or booklets from which the child was able to cut out the doll and her outfits. These generally had foldable paper tabs that could be slotted into incisions in the figurine so that they stayed on. Examples include 'Dolly Twinkle Toes', a "cut-out story book with dresses to paint", published around 1950 by Sandle's of London, and 'Titina y Titin' by Ediciones Barsal in Barcelona, in which Titina can be dressed up as a nurse, doll or flamenco dancer, and Titin as a clown, chef, or native American. A set produced during the Second World War has a wardrobe that includes the summer and winter service uniforms of W.A.V.E.S. (Women Accepted for Volunteer Emergency Service). Toys and games celebrating the war effort were very popular, with cut-out servicewomen dolls produced as the 'girly' counterpart to toy soldiers.



Changing faces

166 [ANONYMOUS]

[A Lady and her Maid] and [Street Characters].

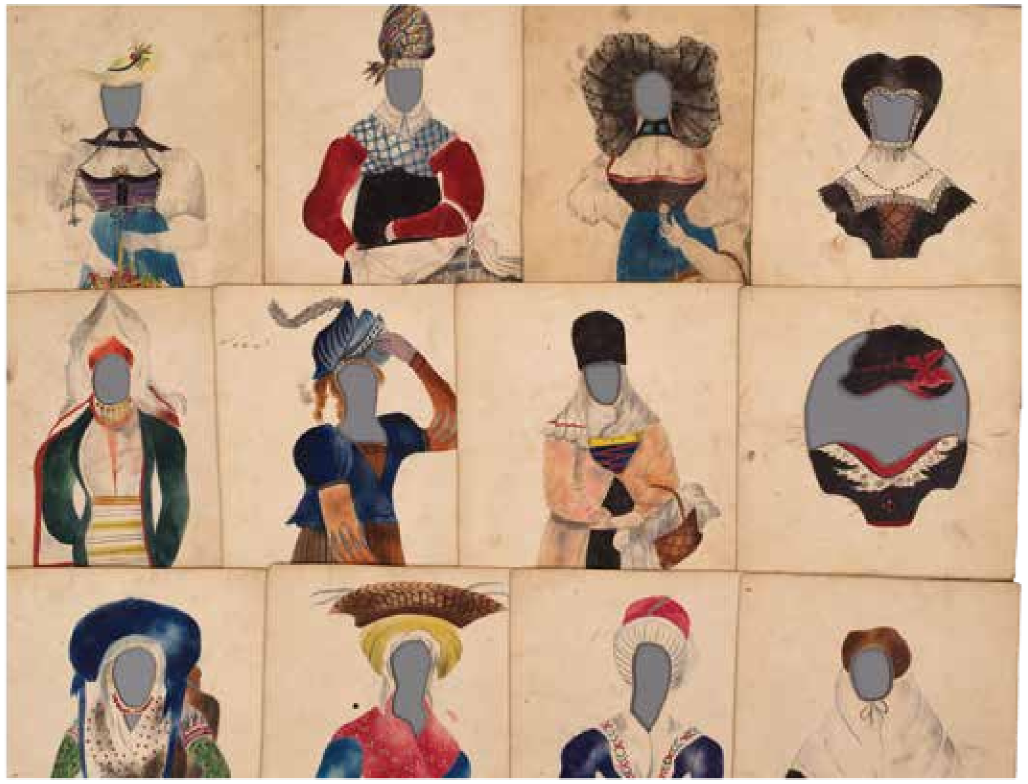
Publication
[London, c.1820 and c.1860].

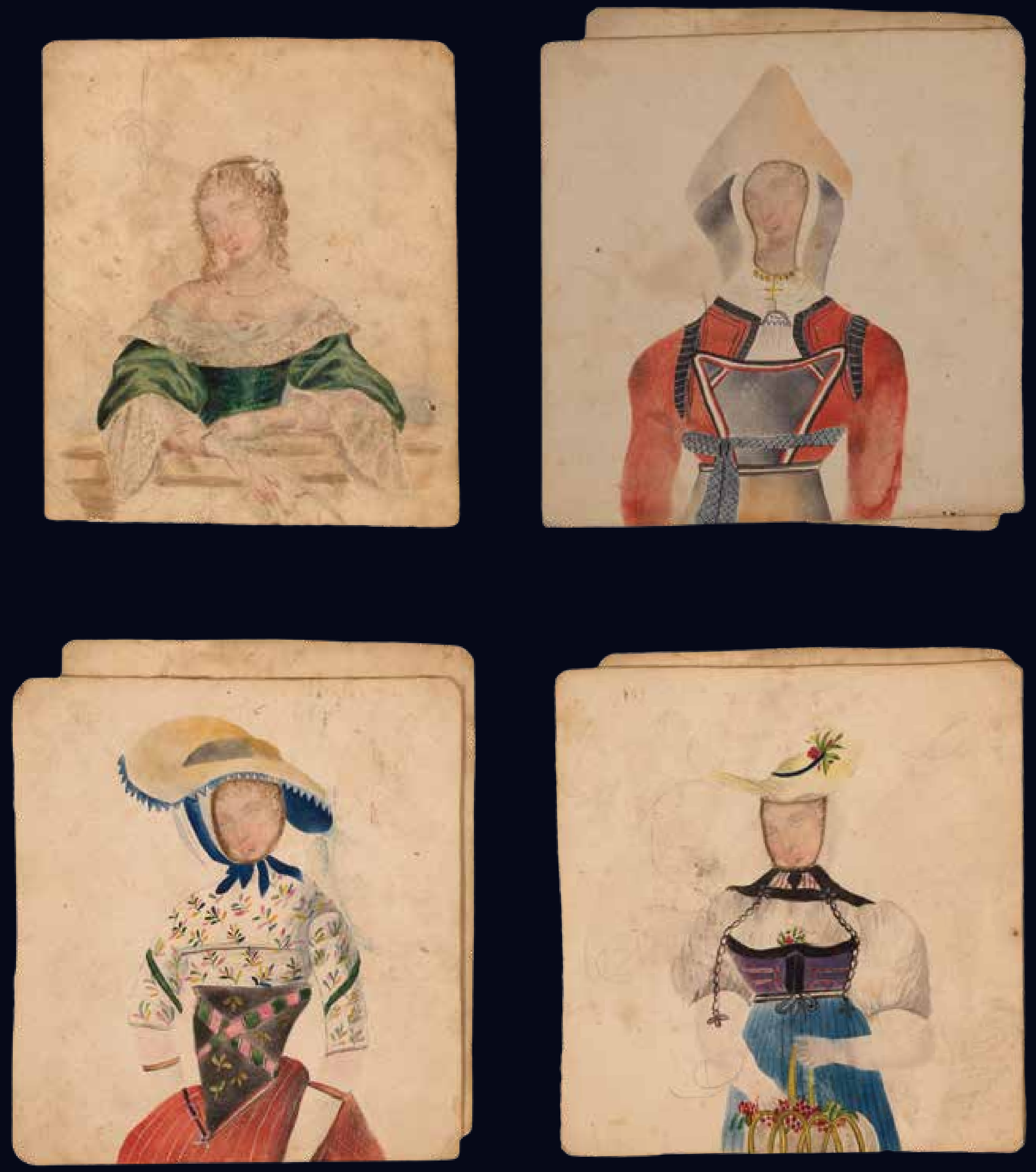
Description
Two wood-engraved portraits (55 by 45mm) with eight accompanying overlay outfits, with contemporary hand-colour [and] Original watercolour portrait of a woman (130 by 110mm), with 19 accompanying overlay costumes.

Number of items
2

Two nineteenth-century sets of portraits with different cut-out outfits, allowing the subjects to be dressed up in a variety of styles. The earlier set depicts a lady and her maid. The former has five outfits including a riding dress and gowns, while the latter, who appears rather aggrieved, has three, including one for the task of washing up! The style of the clothing indicates that the set was produced during the 1820s or 1830s, likely as a parlour game or amusement, although whether the overlays came pre-cut is not clear.

The second set allows a rather grumpy young woman to improve her mood by masquerading as a range of characters, including “a Billingsgate fisherman”, “a Russian lady”, “a Dutch peasant”, and “a Washerwoman of Paris”.





Outfit change

167 [ANONYMOUS]

[Original Transforming portraits].

Publication
[Britain, c.1830].

Description
Three transformational portraits (folded: 80 by 80mm), original graphite and watercolour wash on paper, laid down on heavier stock, two with four hinged panels, one with three flaps, each with cut-out windows, one with green silk selvedge and ties.

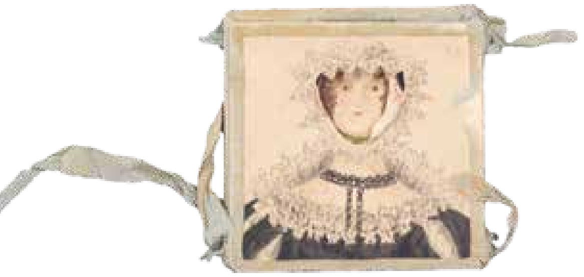
Dimensions
80 by 80mm (3.25 by 3.25 inches).

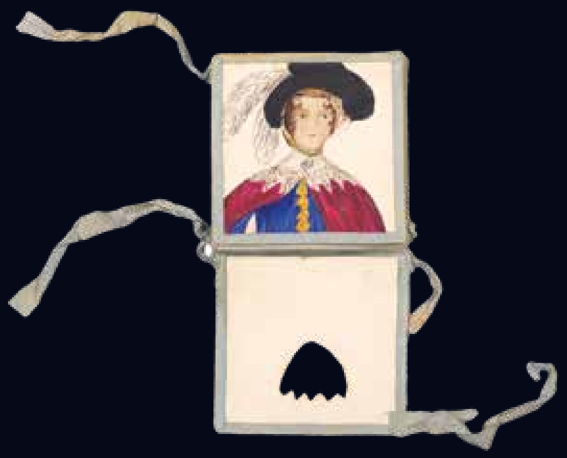
Number of items
3

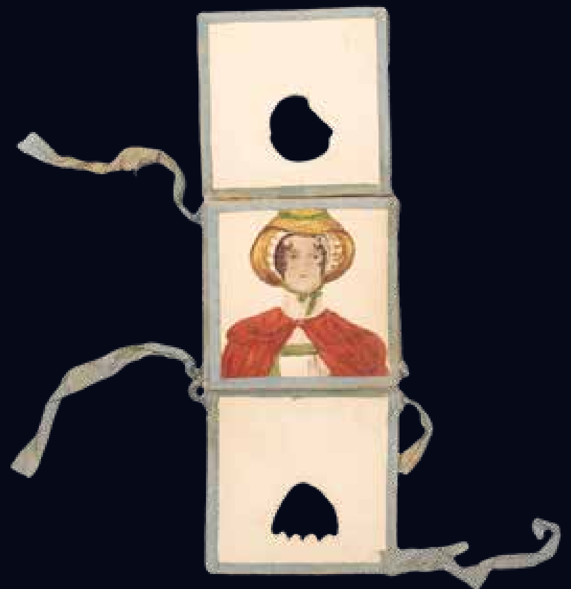
Folding portraits were one type of paper novelty produced during the nineteenth century as a pastime, children's activity, or light-hearted correspondence; three examples are held in the Temperley Collection.

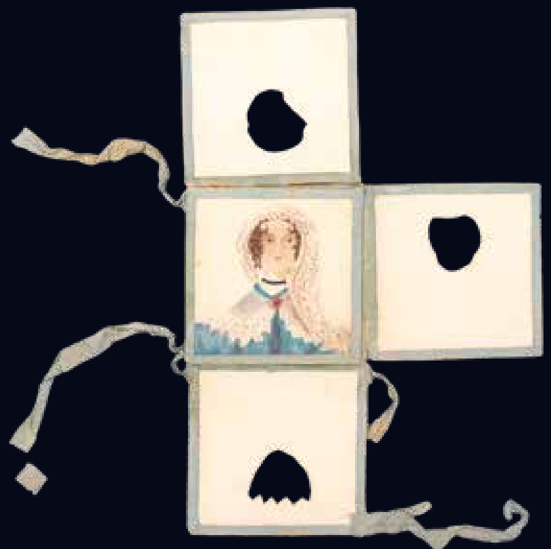
One shows a young lady on the central panel wearing clothing and a hairstyle typical of the 1830s. When folded, however, the four surrounding panels transform her garments to show the dress of a refined contemporary lady (left panel), the cape and bonnet of a middle-class traveller (right panel), the semi-formal garments and accessories of an upper-class woman, with poke bonnet and lace shawl (lower panel), and the costume of a seventeenth-century cavalier (top panel). The latter was revived during the nineteenth century as a masquerade, theatrical or fancy-dress outfit. Windows have been cut out of the four surrounding panels so that, no matter how it is folded, the face of the young lady on the central panel is always shown.

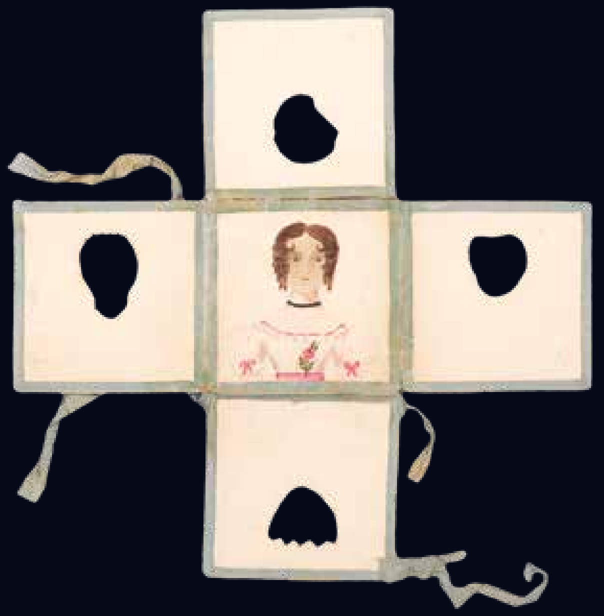
The central panel of another folding portrait presents a cherubic face borne aloft by a pair of angelic wings. The portrait can be transformed to show a nun, a soldier, a Trojan warrior, or a peasant woman, by folding over one of the four panels with cut-out windows. The third folding portrait appears to show the regal visage of Adelaide of Saxe-Meiningen, wife of King William IV and Queen of the United Kingdom between 1830 and 1837. Three folding panels allow her to become a long-haired artist with palette and brushes, an aged scholar, or a matron wearing a ruffled bonnet-cap.











Prints, pictures, place settings, and pop-ups

168 [VARIOUS MAKERS]

[22 standing prints and pictures].

Publication
[Britain, Germany, France, c.1890-1930].

Description
22 paper items (various sizes), variously printed, and pen and ink and / or watercolour drawing, several with manuscript inscriptions in black ink, some with pop-ups, folding or sliding parts, one with honeycomb tissue, most cut into interesting shapes, one bound with ribbon.

Number of items
22

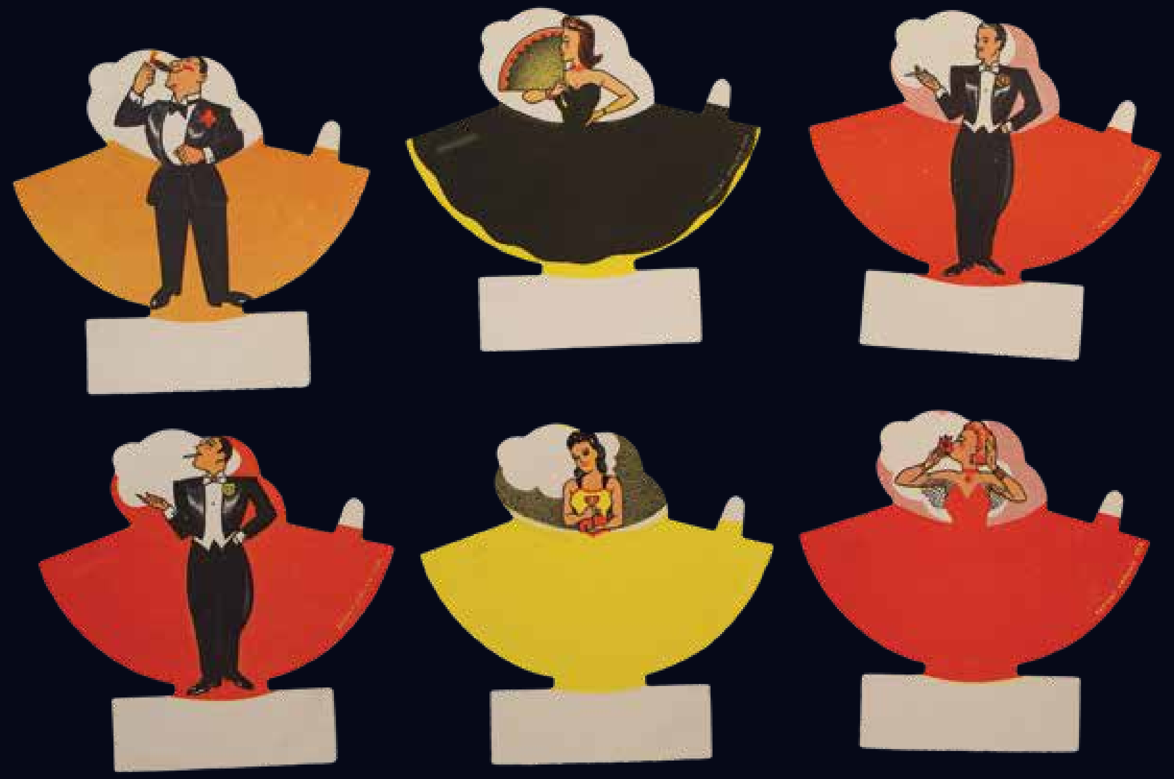
An assortment of standing prints and pictures from the late-eighteenth and early-nineteenth century. Some serve specific purposes, such as place settings, menus, and advertisements, while others appear to have been produced purely as amusements.

A place setting for a banquet in honour of Major General Sir Frederick Sleigh Roberts, hosted on June 23rd, 1913, has been filled out for a Miss Greenway. The nameplate is decorated with the figure of a fashionably-dressed lady holding a parasol made out of real lace. A later set of place settings showing Art Deco figures seem to be based on those designed by celebrated English ceramicist, Clarice Cliff, in 1930. There are also two menus, one for a Christmas meal in 1937, written by hand on the inside of a shimmery golden card in the shape of a shoe, its two layers tied together with ribbon, and one presented as a paper menu through which a servant has thrust his head! A print promoting Brook Bond tea shows two young ladies sharing a pot, accompanied by their cat.

A print by Raphael Tuck & Sons, probably published around the turn of the century, shows three anthropomorphised dogs fishing off a boat called the 'Saucy Polly'. On the back of the card is a short narrative poem by Clifton Bingham about the fishing trip, and instructions on how to make the model move. In the early twentieth century Munich printmaker Wilhelm Geppert published a series of pop-up cards showing various scenes in three-dimensions, accompanied by the message "Herzlichen glückwunsch" (Congratulations). Scenes include the mail being delivered, a finely-dressed couple preparing to go out, and a woman travelling by carriage.

There is also a printed card in the shape of a bell, bearing a religious verse, a brightly-coloured pop-up depicting a sunny day in the park, an ice cream vendor standing besides his three-dimensional cart, and a 'pair' of goatskin gloves which opens to reveal the pun within: two little girls captioned "a pair of kids". Double-layered cut-out prints of scenes from fairy-tales and children's stories - Cinderella, Sleeping Beauty, Bluebeard, and "Le Petit Poucet" - are featured on the lids of four French chocolate boxes. Likewise, the story of Ali Baba and the Forty Thieves appears on a folding chromolithograph; an abridged version of the story is given on the external side panels, while the front shows Ali Baba entering the cave, with a window through which the exotic background is visible.

The most inexplicable of these standing paper pieces, however, is a folding figure made in Germany. The chromolithographed man wears a red tailcoat and holds a little yellow chick. When the folded circles that make up his head are brought together, a beige sphere of honeycomb tissue is created, atop which sit a pair of glasses and a top hat. From between the two layers emerge a large nose and, rather disturbingly, a good quantity of what appears to be beard hair.



ALI BABA AND THE FORTY THIEVES
B.B.
Ice
Tapioca
Herzlichen Glückw

The Eight Immortals, almost

169 [ANONYMOUS]

[The Eight Immortals figurines].

Publication
[China, post-1950].

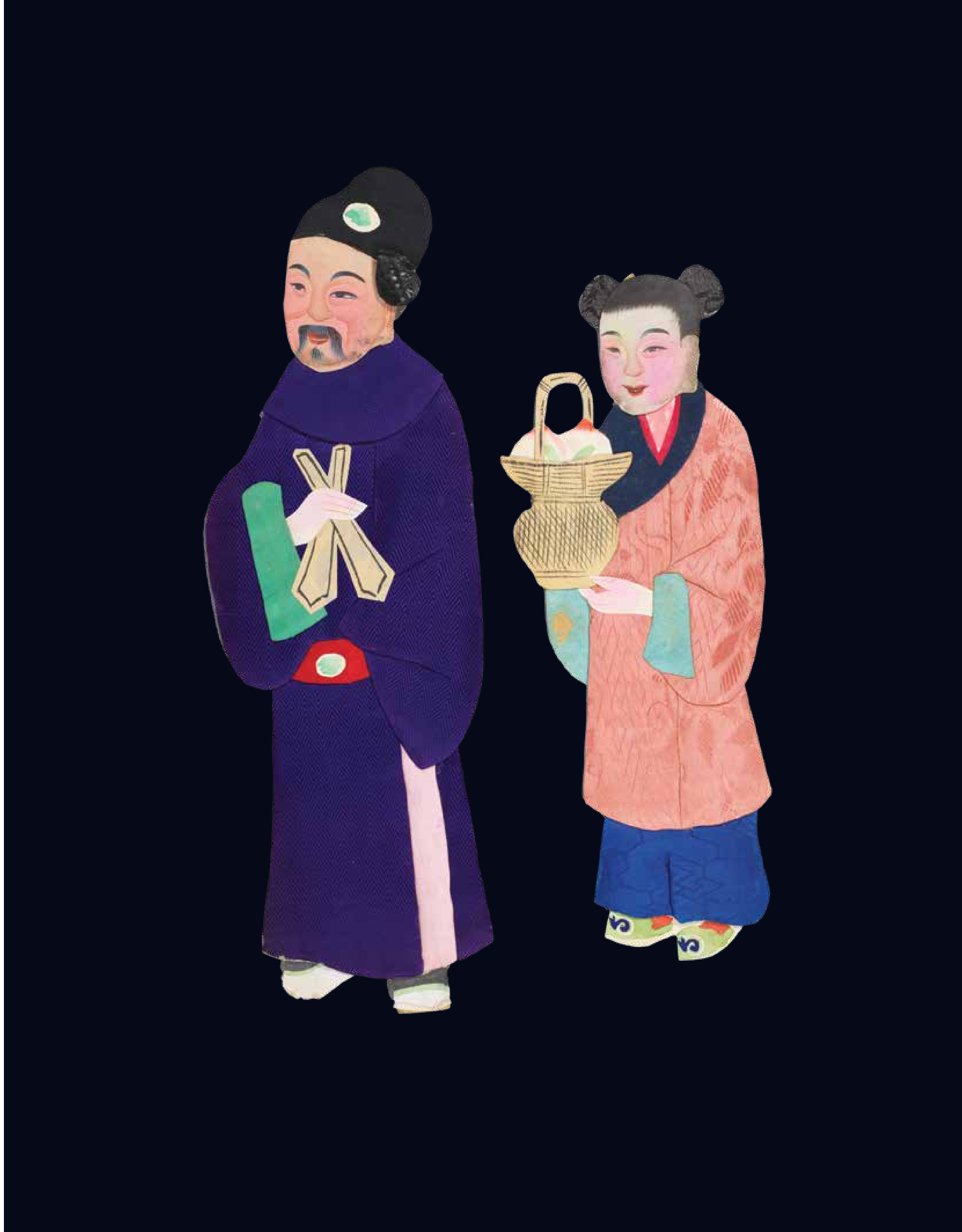
Description
Four sets of figurines, two with six deities, one with seven, and one with nine, each a collage of fabric, cut paper, finished with printed and / or hand-coloured paper, hair; mounted, and sometimes folding, on paper, one set loose, three sets laid on paste-board, two covered with fabric.

Dimensions
Smallest: 160 by 65mm
Largest: 385 by 125mm

Number of items
4

The Eight Immortals are figures in Chinese mythology who are believed to have supernatural powers, carry different objects, and are identified with areas of life, such as health, learning, and death. Frequently the subject of Chinese art and literature, the Eight Immortals are also represented as figurines in a range of media, including collage. The Temperley Collection includes four such sets, two containing six of the Immortals, one of seven, and one with an additional figure. Three of the sets have the figurines lined up horizontally against a plain background, two covered in fabric and folding, one a solid black board, while one set is loose.

The loose set of collage figurines, made of cut and painted paper, fabric, and in some cases hair, affixed to a paper figure, contains six of the Eight Immortals, namely Cao Guojiu with his castanets, Lan Caihe holding a flower basket, Lu Dongbin wearing scholar's robes and a sword, Li Tieguai standing one-legged with a crutch, Han Xiangzi holding his flute, and Zhongli Quan clutching a palm-leaf fan. Missing from this set, is Zhang Guolao, the embodiment of longevity depicted with a traditional fish drum, who appears in the set of seven figurines, and He Xiangu, who is shown holding a lotus flower, and who is represented in the set of nine. The ninth figure depicts a female character with a flute, perhaps ones of the Immortals' handmaidens, often included in early artistic depictions.



“Chinese Folk Paper-Cuts”

170 [ANONYMOUS]

[Chinese cut-paper figures].

Publication
China, [c.1970s].

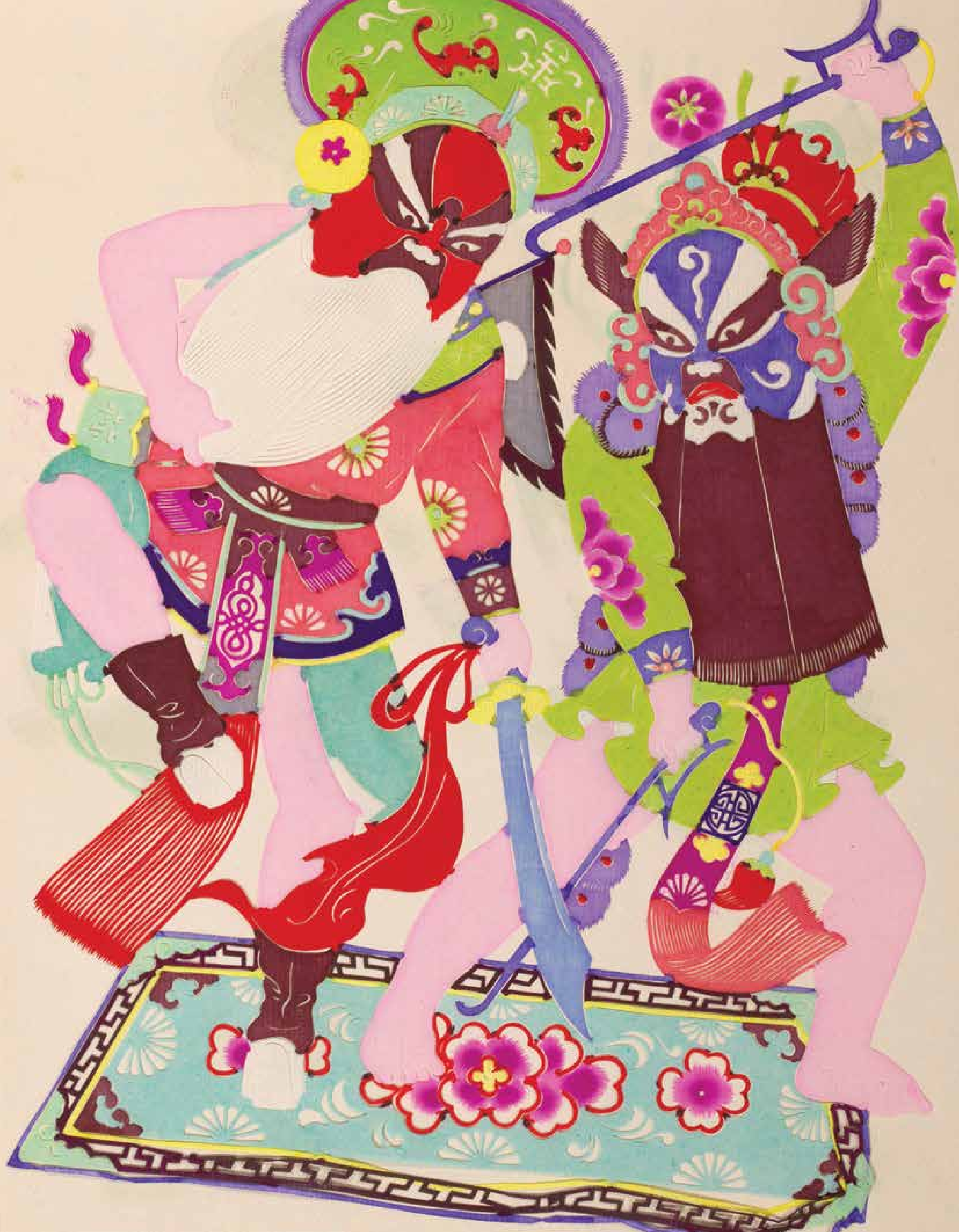
Description
Ten cut-paper figures (average 230 by 145mm), mounted on heavy stock, eight with tissue guards, seven in original printed paper wrapper (260 by 180mm).

Number of items
10

The ancient Chinese art of paper cutting, known as jianzhi (剪紙) was invented by a court official during the second century, and over the subsequent millennia became a cornerstone of Chinese folk art. Used for decorative and ceremonial purposes, cut-paper designs are often to be found on the windows and doors of Chinese houses during special events such as New Years, weddings, and upon the arrival of a new baby, most frequently in the flower design called hua (花).

Other subjects depicted in jianzhi include Chinese folklore and theatre. The Temperley Collection includes an example showing two characters from the Chinese opera, wearing elaborate and colourful costumes, and bold facial masks. There are also two cut-paper figures from mythology, namely the deity Zhong Kui, and the Toaist hermit and magician Zuo Ci. Both cut from brightly-coloured paper, they are from a set of figures showing characters from the Three Kingdom period of the third century. The original envelope in which they would have been held bears both Chinese and English writing, indicating that it was manufactured with an international market in mind.

With the same English writing (“Chinese Folk Paper-cuts”) on the envelope is an example of jianzhi from the People’s Republic, depicting the contribution of “New Women” to the Cultural Revolution. Within are eight cut-paper scenes in various colours showing women driving trucks, fixing pylons, and working in dockyards. Made in the 1970s at the peak of the Maoist reforms, this propaganda celebrates the new role of women in industry.



TRANSFORMATIONAL

Mind the flap

171 [VARIOUS MAKERS]

[64 lift-the-flap Pictures and Cards].

Publication
[Britain and France, nineteenth century].

Description
64 printed and / or pen and ink and watercolour drawings (various sizes), with paper flaps.

Dimensions
Smallest: 145 by 95mm
Largest: 380 by 280mm

Number of items
64

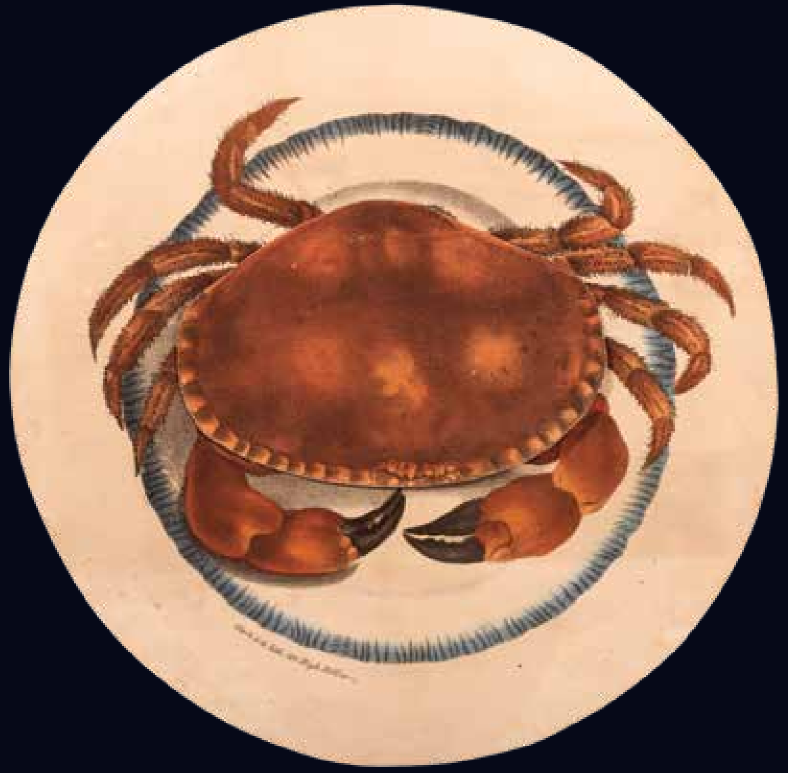
The Temperley Collection includes a wide selection of "lift-the-flap" pictures and cards, which grew popular as part of the rising fashion for ever-more intricate and novel paper goods during the nineteenth century. Numerous themes and figures are represented on the sheets, from cabinets to crabs, food produce to flirtatious messages.

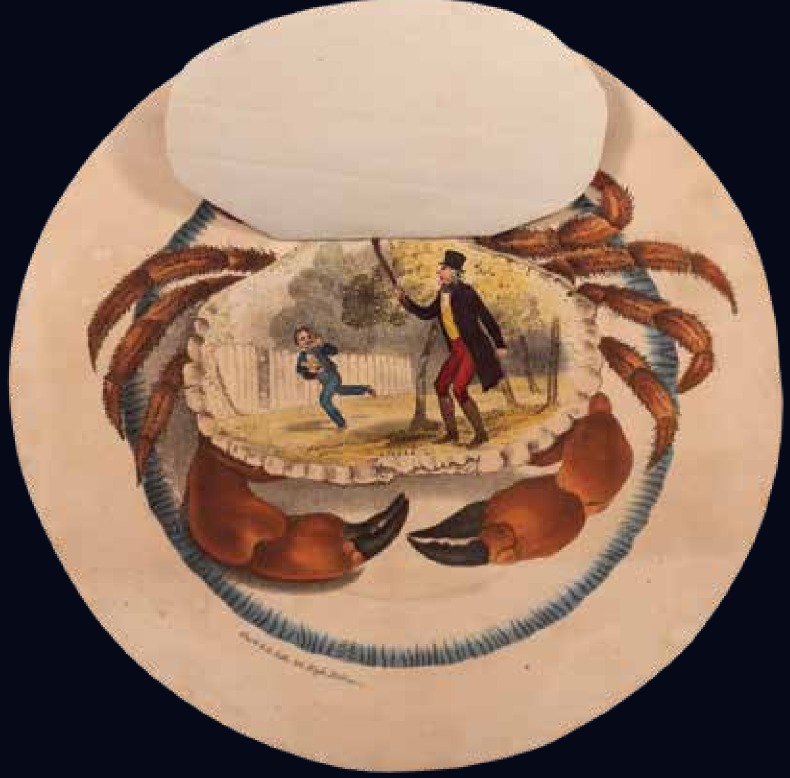
The aforementioned crustacean appears on a circular lithograph print by Clerk & Co of London. Its shell can be opened to reveal another crab: a crotchety old man brandishing his cane at a boy who seems to have been pinching apples from his tree. Love notes include one themed around the French card game of Bezique. Against a cut-paper background, with a caption reading "I have something to declare", the King and Queen of Heart cards form the moveable flaps, revealing beneath them "Matrimony".

Several transformations revolve around puns, including 'A Cabinet' which opens to show the leading politicians of the day, and 'The Royal Exchange', with a hidden illustration of Queen Charlotte kissing King George II. A Valentine's day card by S. Marks & Sons shows a couple taking a walk in the park. The verse beneath the image begins with the line "They say that fine feathers make a very fine bird", which is given a double-meaning when the lady's skirt is flipped up to reveal her plumage-like petticoat.

A political print by William Spooner shows the Lord Chancellor Henry Brougham; when the large flap depicting the lower half of his face is opened, he transforms into his successor, Lord Lyndhurst. The two chancellors had a tumultuous relationship, alternating between being adversaries and allies. Spooner of 259 Regent Street, who specialised in "Protean Views", also published 'The Album & Scrap Book Frontispiece', on which a page of the album can be turned over to show a montage of images. There are prints on which the flaps take the form of doors, either to houses or to cabinets, opening to allow a glimpse within. One rather striking 'Carte de Visite' depicts a stern-looking pig, who becomes three-dimensional when the flap is lifted. The diversity of these images demonstrates the boundless Victorian enthusiasm for exchanging and displaying interesting paper creations and novelties.

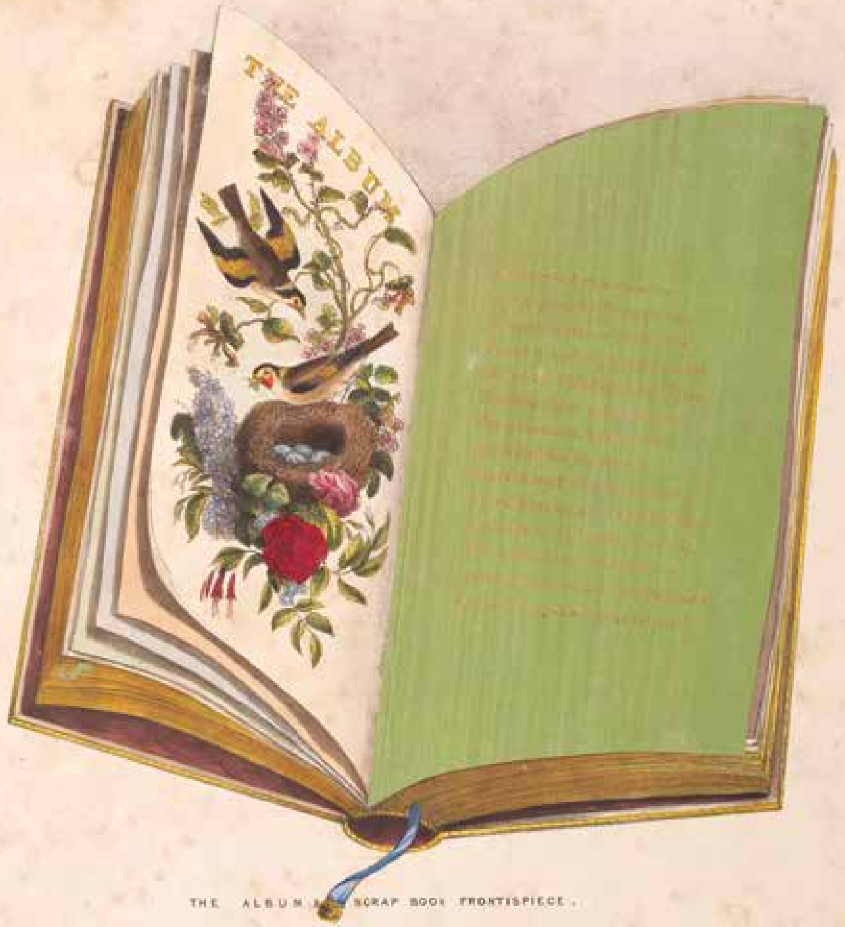
Provenance
1. Sir Paul Anstee (1928-2010).





8

120



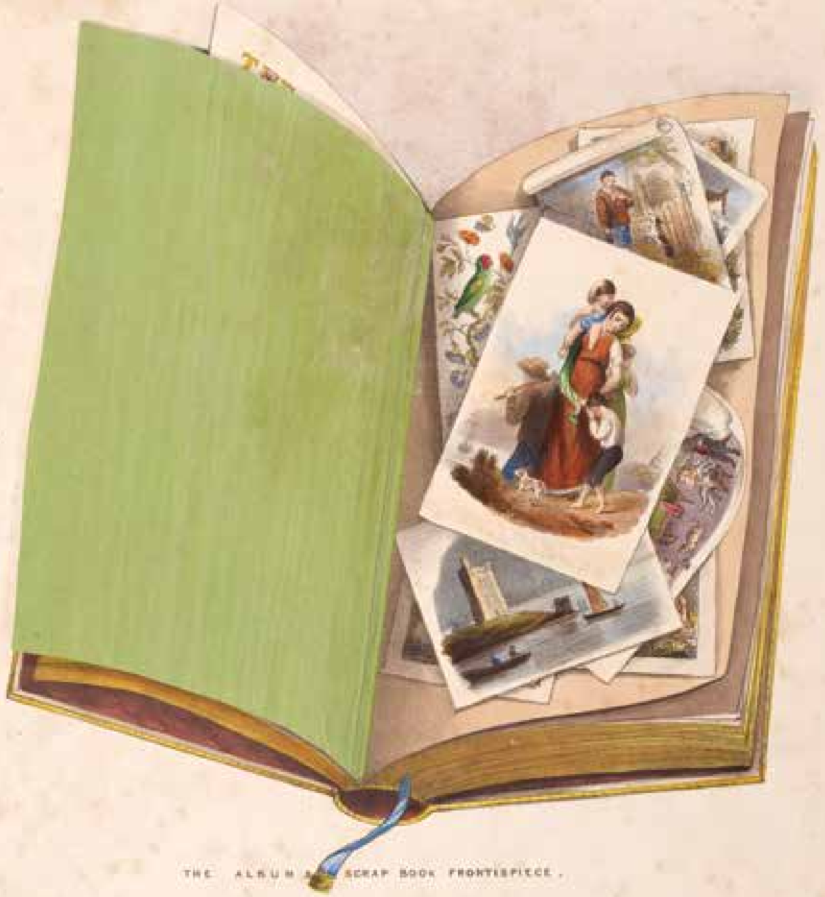
THE ALBUM & SCRAP BOOK FRONTISPIECE.

London. Published by W. Spooner No. 259 Regent St Oxford Street

[illegible]

8

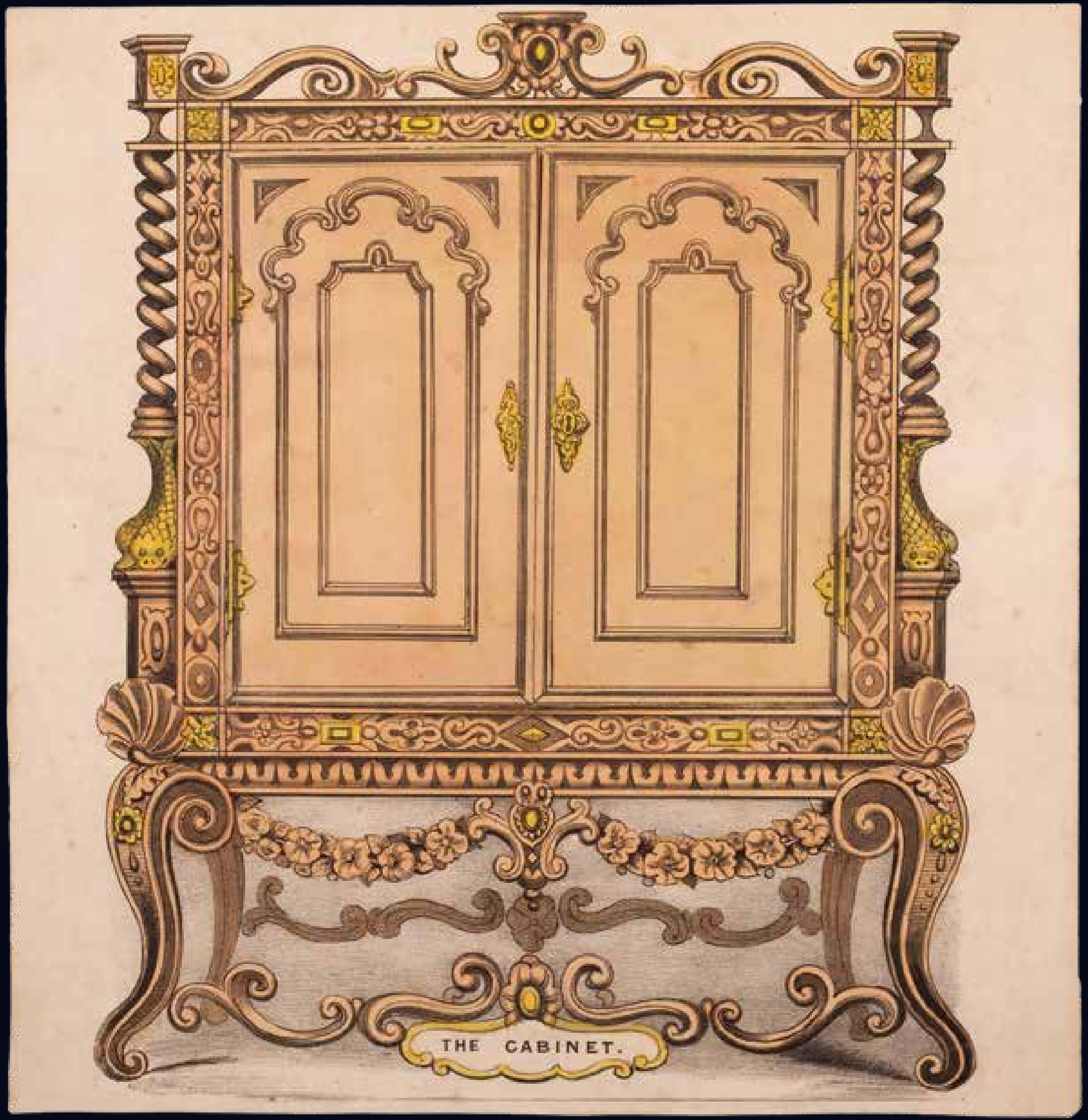
120

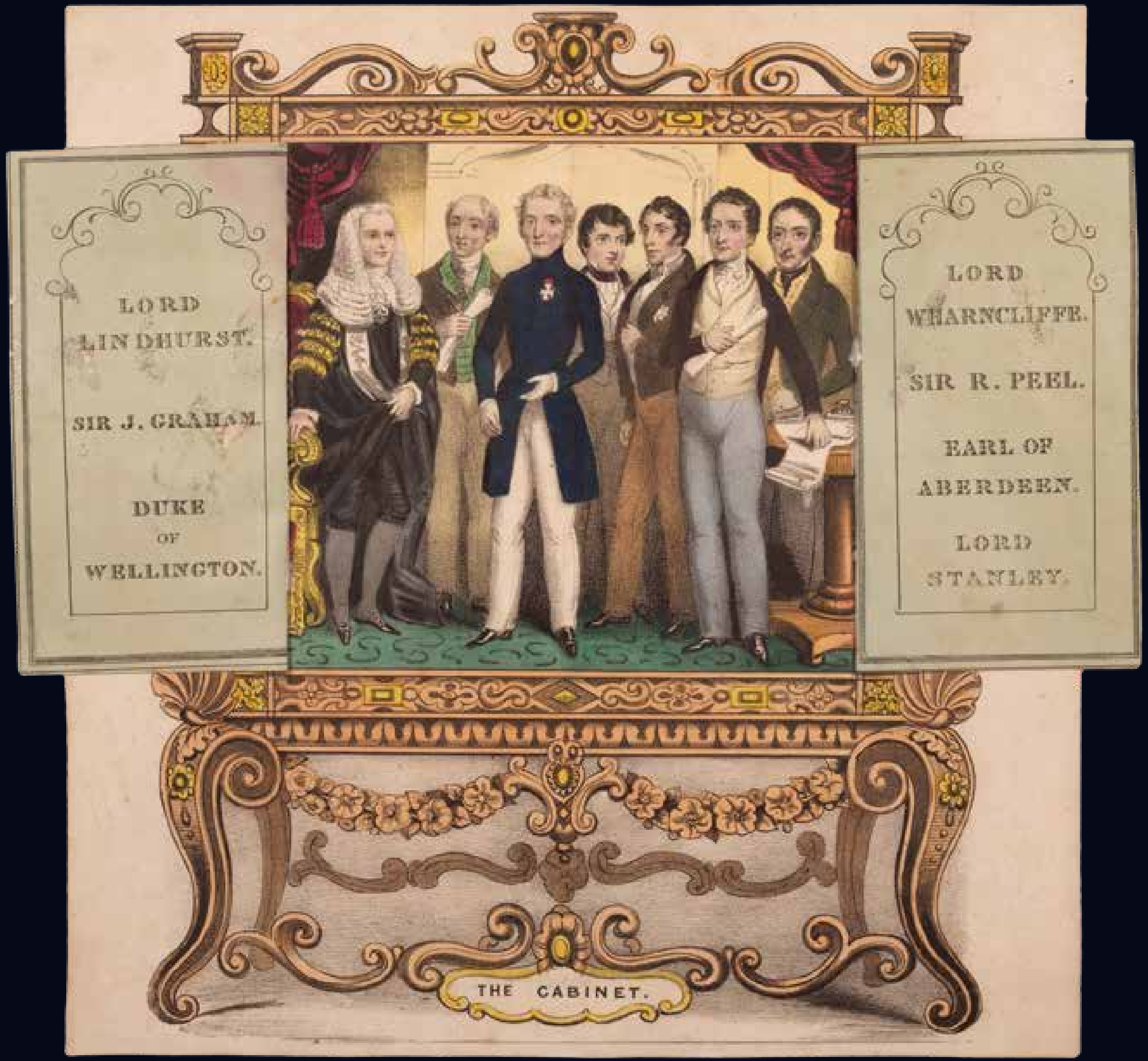


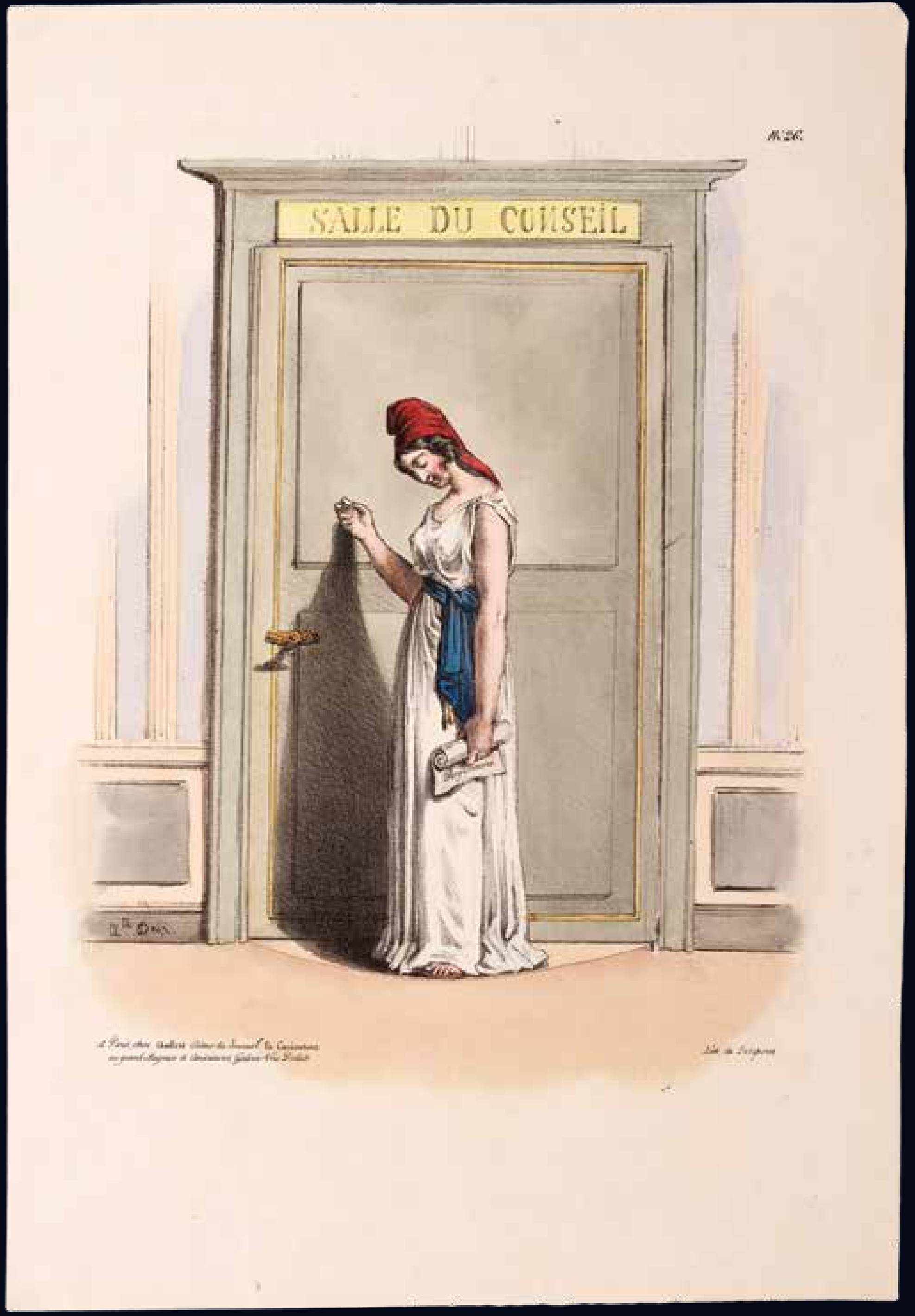
THE ALBUM & SCRAP BOOK FRONTISPIECE.

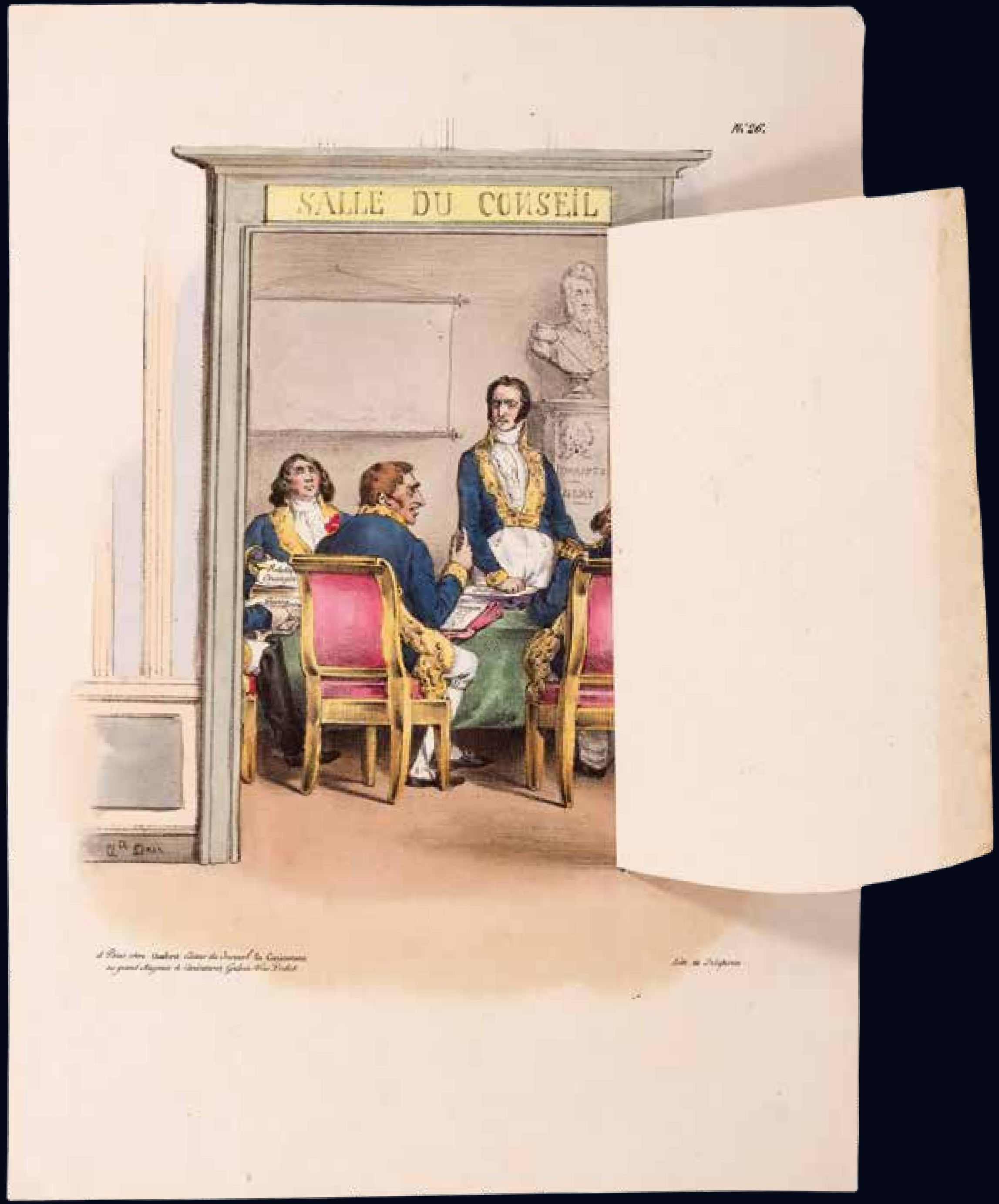
London. Published by W. Spooner No. 259 Regent St Oxford Street

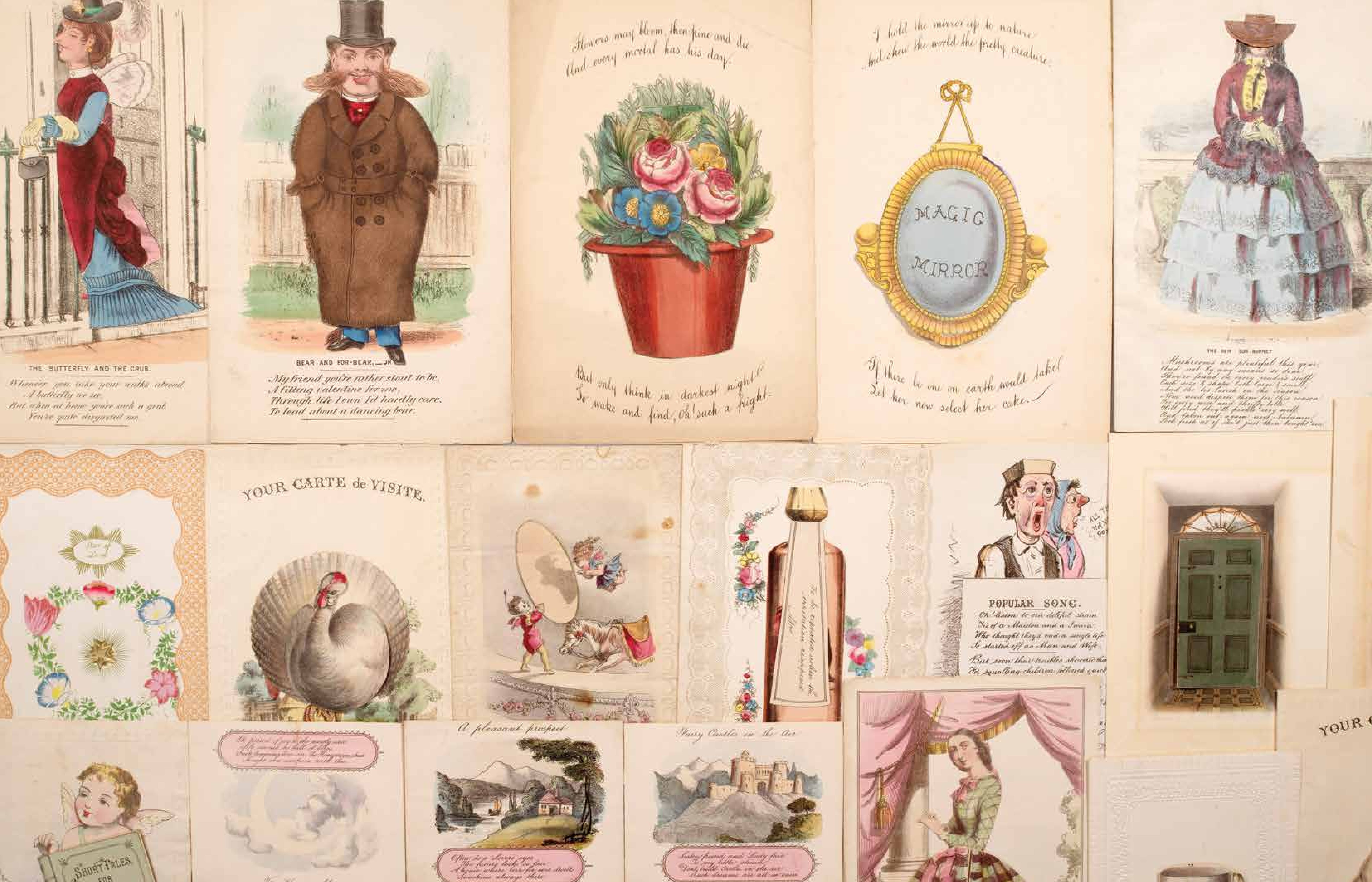
[illegible]


THE CABINET.


LORD LINDHURST.
SIR J. GRAHAM.
DUKE OF WELLINGTON.
LORD WHARNCLIFFE.
SIR R. PEEL.
EARL OF ABERDEEN.
LORD STANLEY.
THE CABINET.


N.° 26.
SALLE DU CONSEIL
A Paris chez Aubert Editeur du Journal la Caricature
au grand Magasin de Caricatures Galerie Véro Dodat
Lith. de Delaporte


N.° 26.
SALLE DU CONSEIL
A Paris chez Aubert Editeur du Journal la Caricature
au grand Magasin de Caricatures Galerie Véro Dodat
Lith. de Delaporte


THE BUTTERFLY AND THE GRUB.
Wherever you take your walks abroad
A butterfly we see,
But when at home you're such a grub
You're quite disgusted me.
BEAR AND FOR-BEAR, _ OR
My friend you're rather stout to be,
A fitting valentine for me,
Through life I own I'd hardly care,
To lead about a dancing bear.
Flowers may bloom, then pine and die
And every mortal has his day.
But only think in darkest night!
To wake and find, Oh! such a fright.
I hold the mirror up to nature
And shew the world the pretty creature
MAGIC
MIRROR
If there be one on earth would take!
Let her now select her cake.
THE NEW SUN BONNET
YOUR CARTE de VISITE.
POPULAR SONG.
A pleasant prospect
Fairy Castles in the Air
YOUR C
SHORT TALES
FOR

Vanity of vanities

172 [ANONYMOUS]

[Two-dimensional Model Dressing Cases and Medicine Chest].

Publication
[Britain, nineteenth century].

Description
Four leaves (various sizes) with original illustrations in pen and black and red ink, one with hand-colour, all with hinged paper flaps, two with lace borders, one with a ribbon pull, housed in leather slipcase with embroidered design laid on one side.

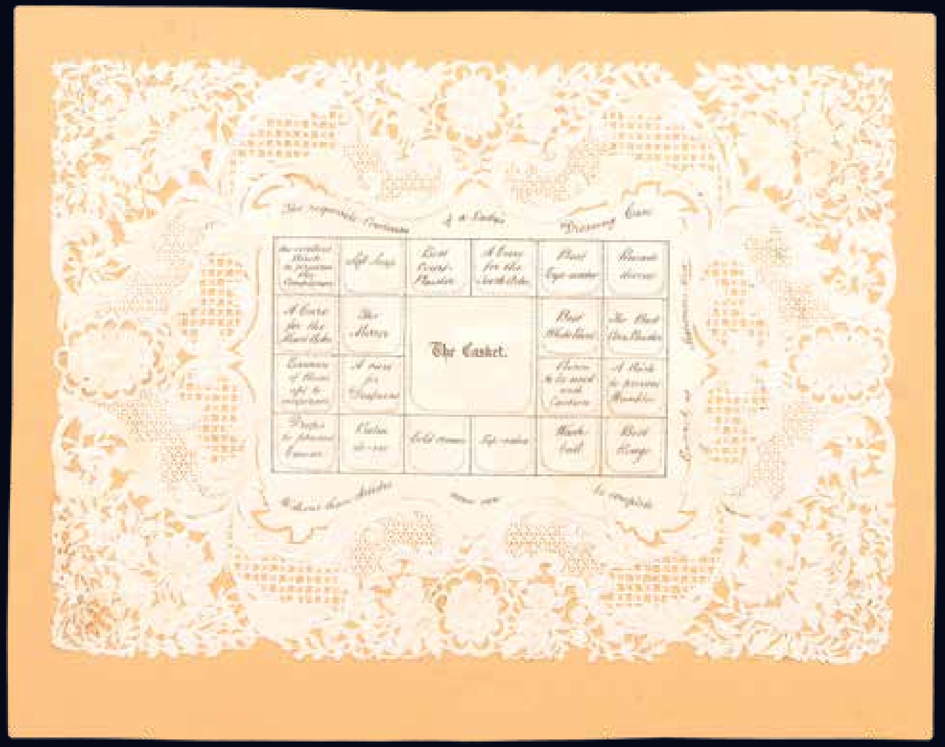
Dimensions
Smallest: 50 by 110mm
Largest: 280 by 190mm

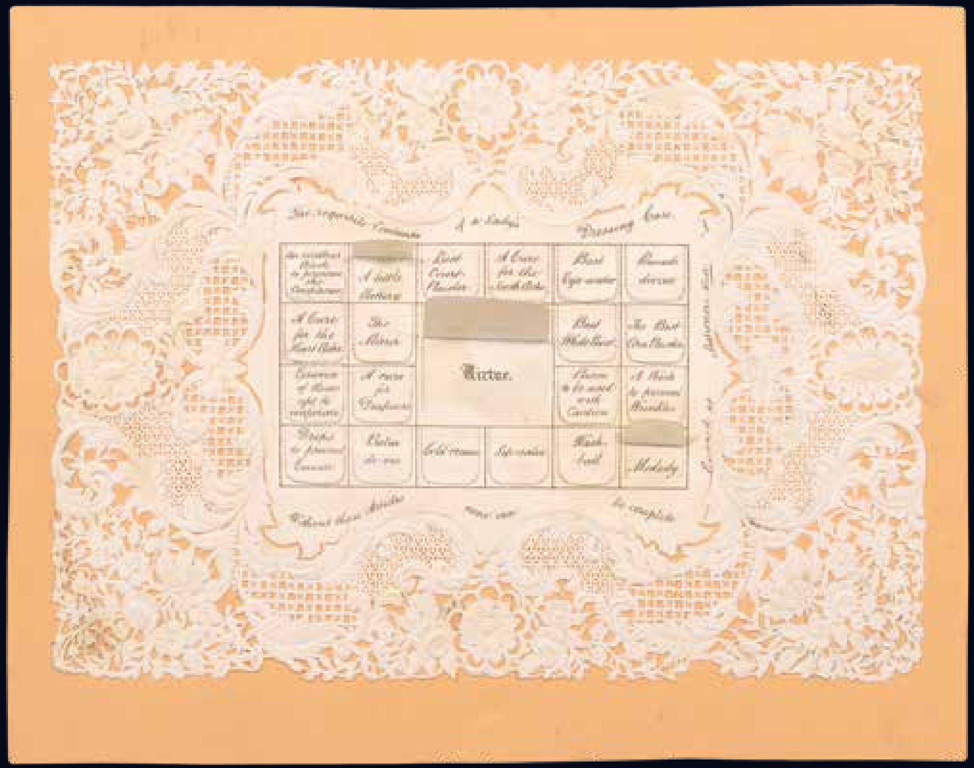
Number of items
1

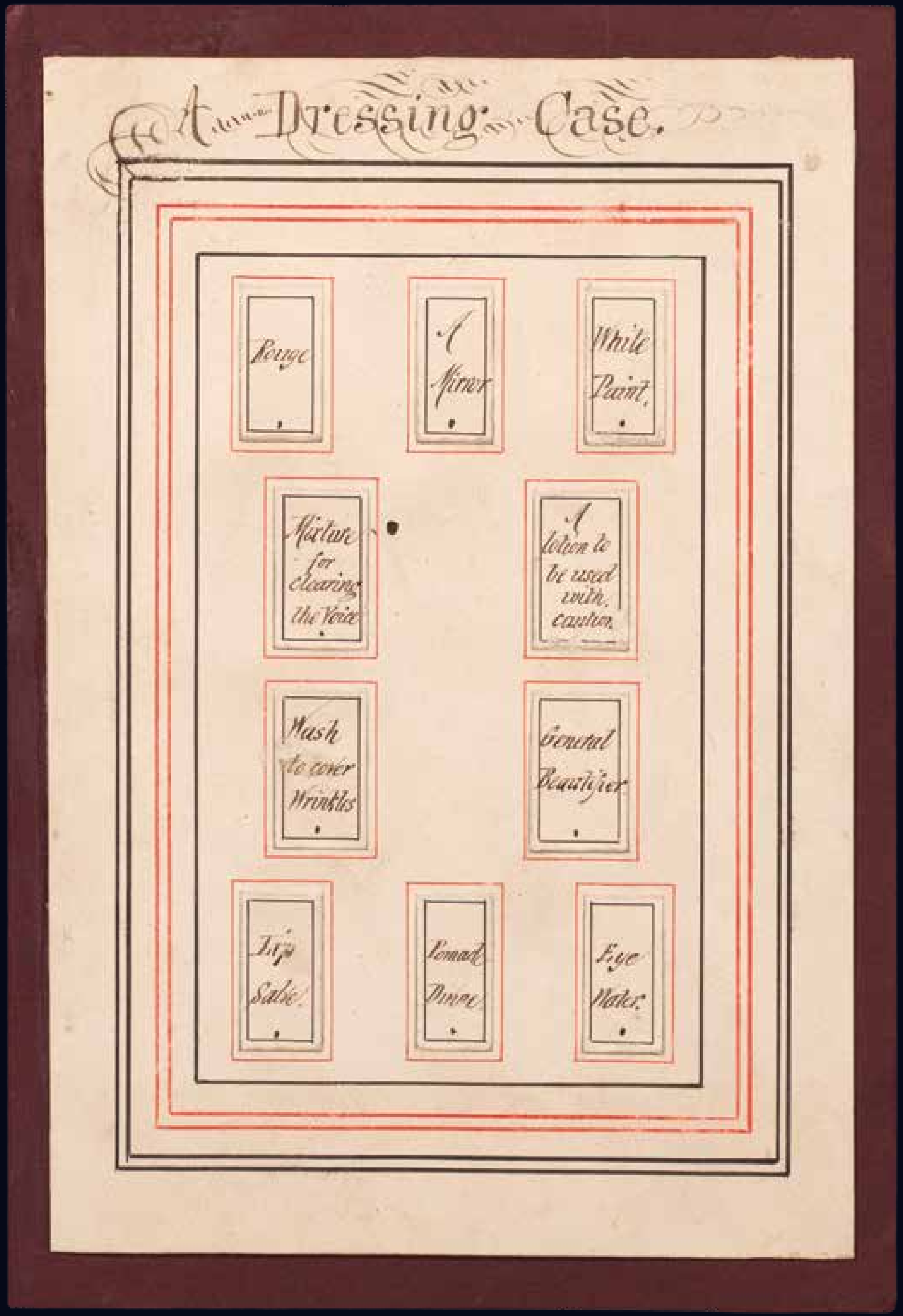
Made to contain everything that a well-to-do gentleman might need on the road, dressing cases had been widely-used throughout the eighteenth century. During the nineteenth, however, their popularity soared, and as travel became more accessible to broader swathes of the population, including women, these cases proliferated. Men's dressing cases included items such as shaving tools, hair combs, a mirror, and bottles and jars for various cosmetics. Women's cases, known rather unfairly as vanity boxes, contained many of the same items with a greater range of cosmetics.

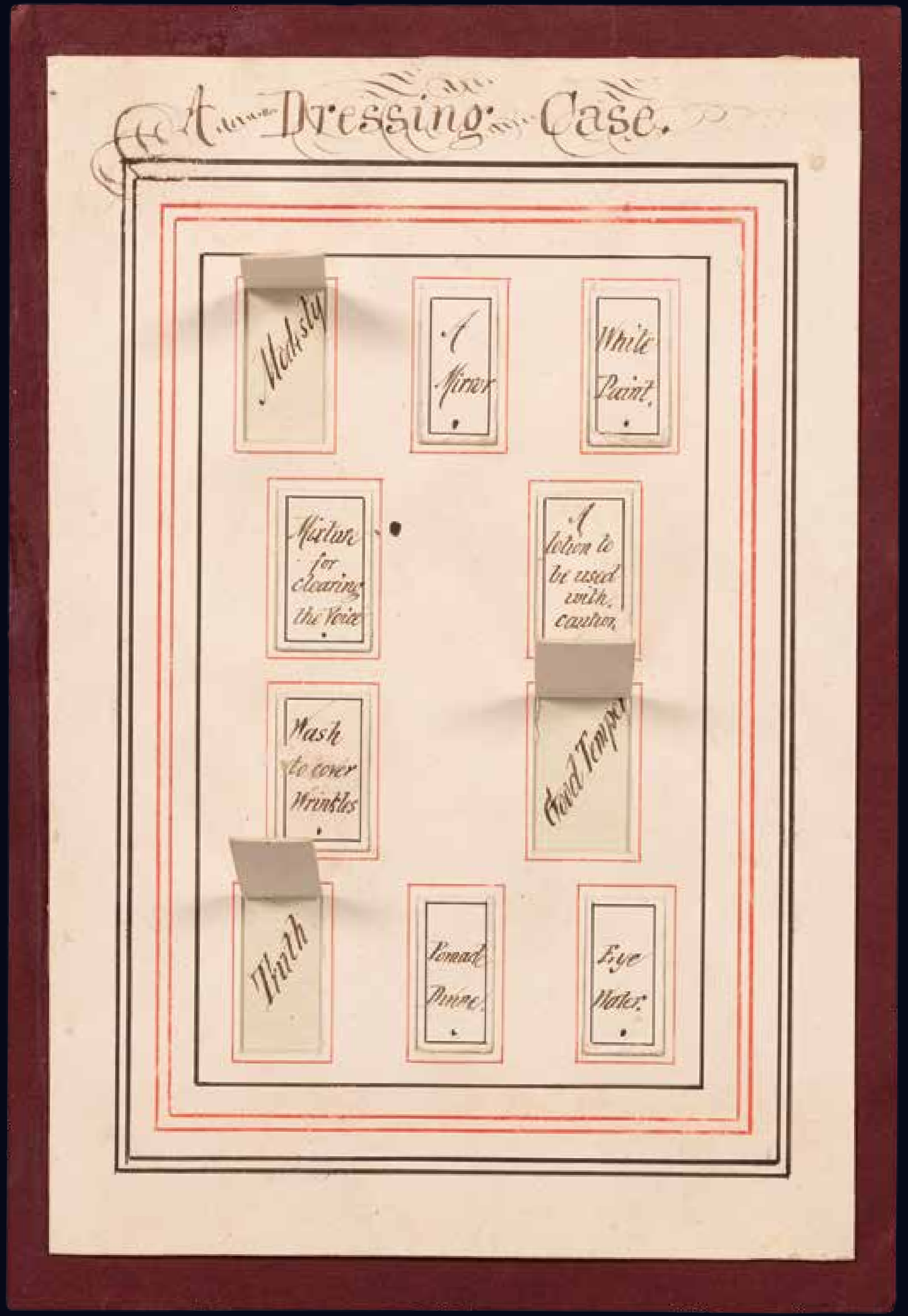
As with much Victoriana, the dressing case inevitably found itself represented as an elaborate paper design. The present drawings are plans showing all the necessary elements in the ideal case, including a mirror, earrings, rogue, lip salve, and "an excellent wash to preserve the complexion", as well as more mysterious items such as "a lotion to be used with caution", a "general beautifier", and "drops to prevent ennui". Text around the edge of one sketch reads: "The requisite contents of a lady's dressing case. Without these articles none can be complete". Beneath the various items, however, lie the true components of feminine beauty: revealed when the flaps are folded upwards are virtues such as "good humour", "humility", "benevolence", "modesty", and "a little flattery".

A similar item is entitled 'Medicine Chest', housed in a leather slipcase with an embroidered flower. The two-dimensional "chest" within contains cures such as "a gentle opiate", "balsamic tincture", and "a tonic". Each of these too can be unfolded to uncover the real solutions to any malady, including "temperance", "occupation", and "religion".






A Dressing Case.
Rouge
A Mirror
White Paint
Mixture for clearing the Voice
A lotion to be used with caution
Wash to cover Wrinkles
General Beautifier
Lip Salve
Pomade Divine
Eye Water


A Dressing Case.
Modesty
A Mirror
White Paint
Mixture for clearing the Voice
A lotion to be used with caution
Wash to cover Wrinkles
Good Temper
Truth
Pomade Divine
Eye Water

Opening up a tab

173 [VARIOUS MAKERS]

[66 pull-tab Moving Pictures].

Publication
[Britain and France, nineteenth century].

Description
66 printed and / or pen and ink and watercolour drawings (various sizes), each with pull-tab mechanisms.

Dimensions
Smallest: 75 by 120mm
Largest: 280 by 210mm

References
The Bookseller', June 30, 1862, p.455.

Number of items
66

A significant collection of "pull-the-tab" moving pictures. Such transformations were one aspect of the trend for moveable stationery which arose in Europe during the eighteenth century; the paper can be engineered in different ways, from simple sliding panels to hinged cut-outs, all operated by the pulling or sliding of a paper tab along the edge of the sheet. The themes and subjects shown are typically light-hearted and often satirical.

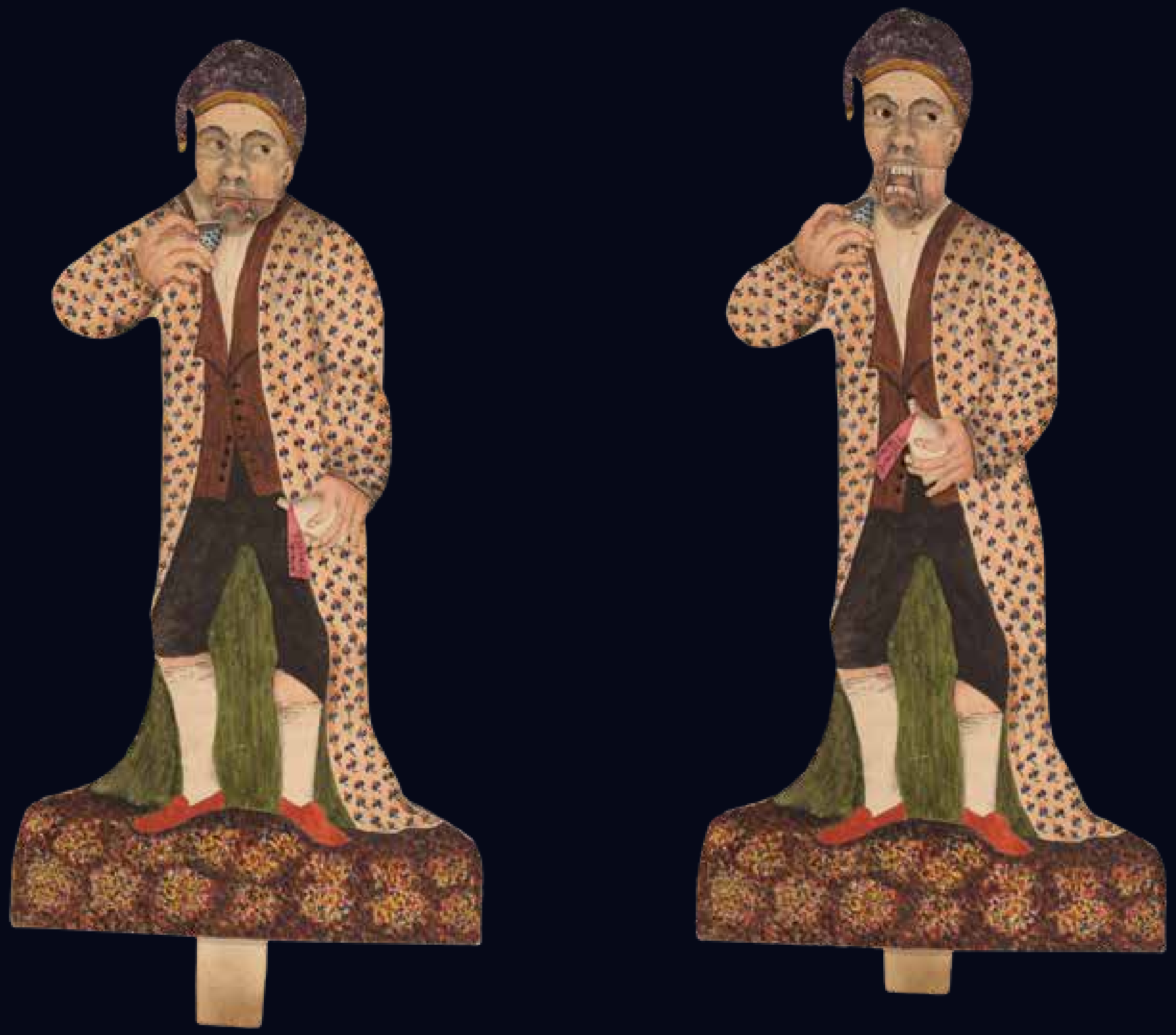
For example, a group of 30 caricatures present here show a range of domestic scenarios accompanied by humorous captions or titles. These include a tired new father who appears to be unaware of how to handle the baby and, when the tab is pulled, rocks him up and down in vain, and a finely-dressed man about town, who transforms into a donkey, described in rather unflattering terms:

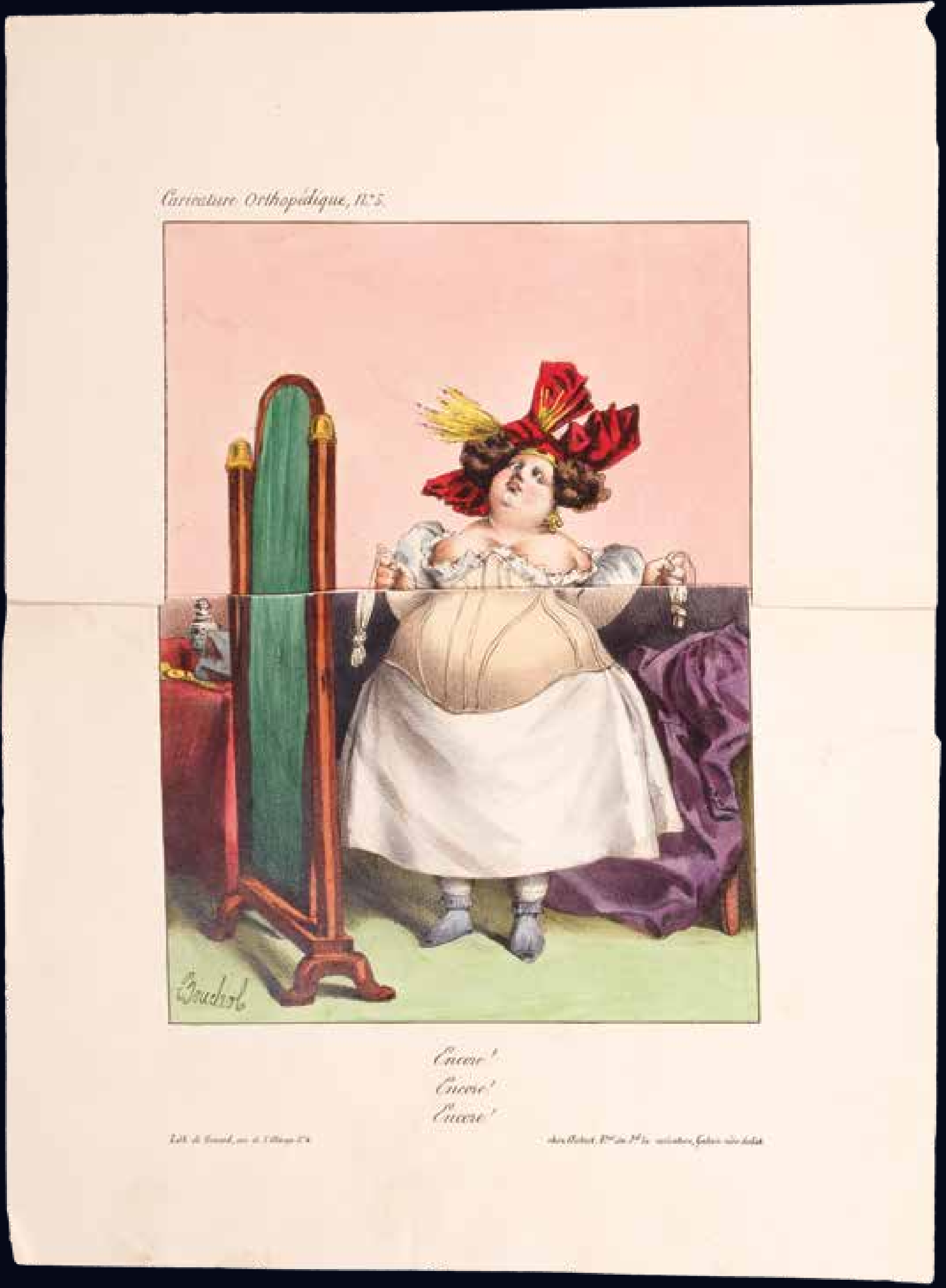
> "Although you strutt about the town
> And try to ape the swell
> You'r [sic] nothing but a Donkey
> That any one can tell.
> In spite of all your dandy airs
> The folks about you joke
> So think how sad a thing it is
> To be a stupid Moke."

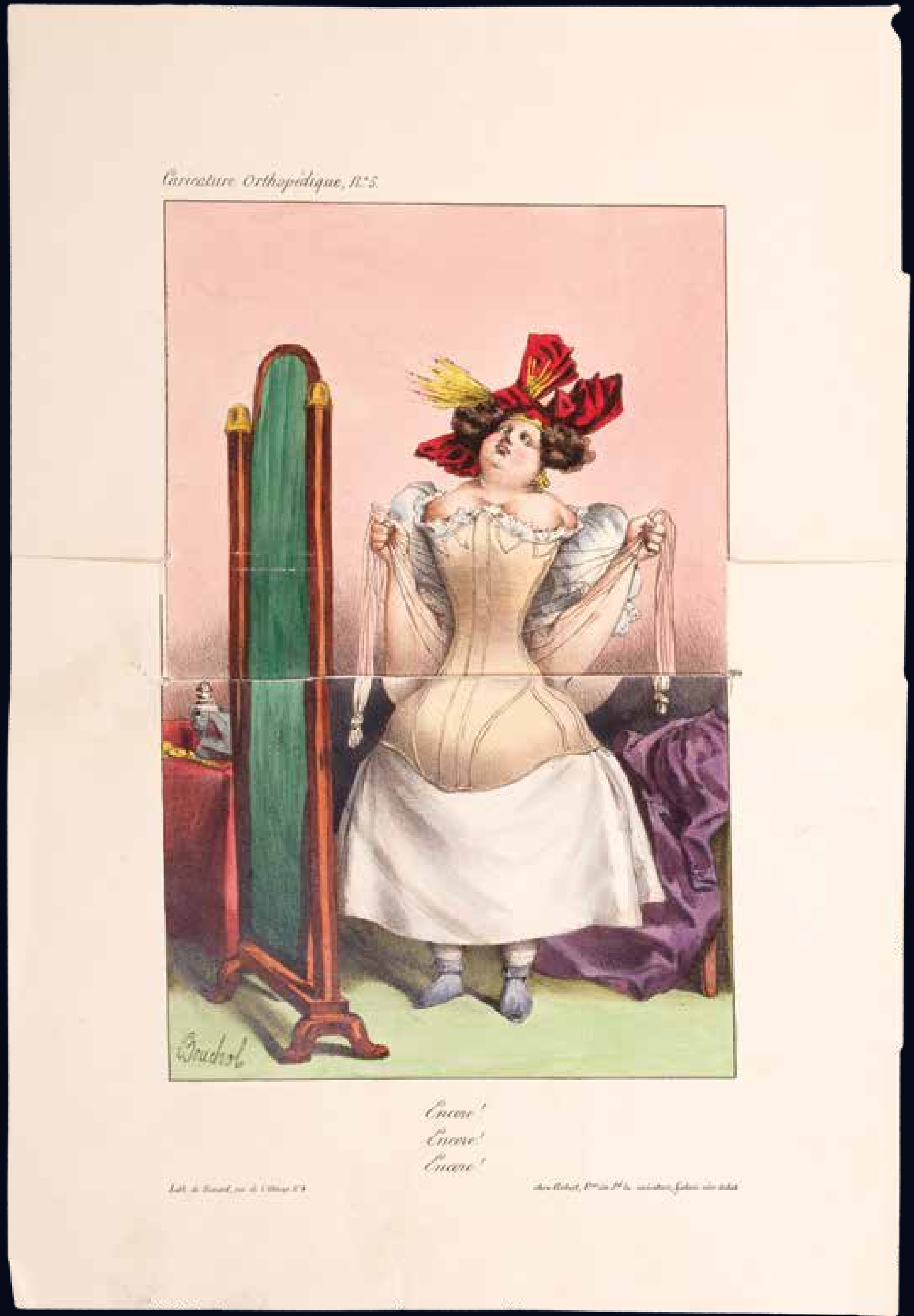
Likewise, Parisian lithographer Jean-François Benard, who operated the imprimeur-lithographe Aubert during the early-nineteenth century, published a short series of 'Caricatures orthopédiques'. "No. 3" in this satirical series shows a man working some rather complicated machinery; his hunchbacked form is dramatically elongated when the sheet is expanded. "No. 5" depicts a rather substantial lady, whose efforts to tighten her corset are shown by extending the page.

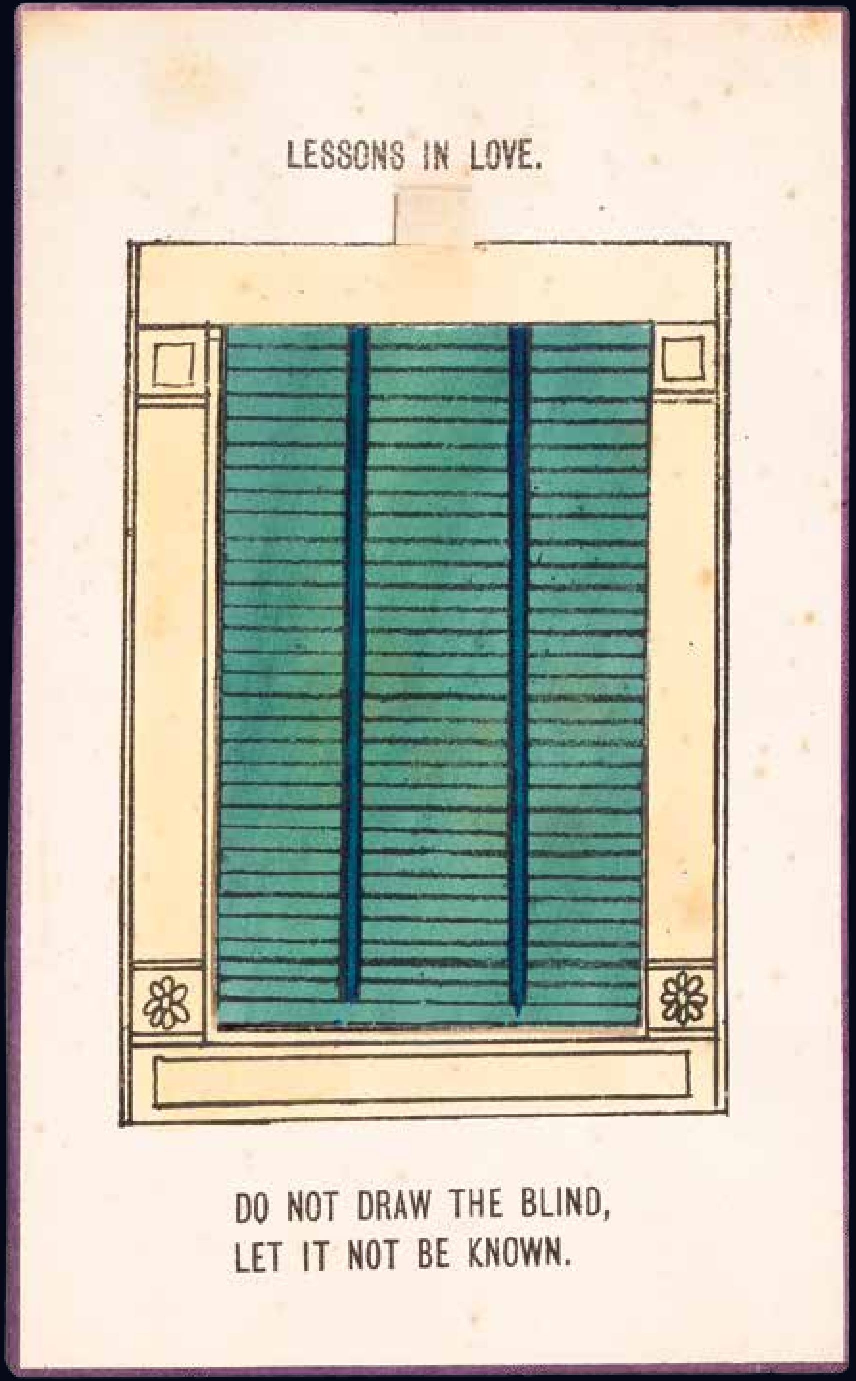
In addition to satire there are pull-tab pictures celebrating love, offering "to tell you your fortune", or simply serving as novelties. A group of nine prints, signed "A. Pett", who illustrated a book entitled 'An excusion to Horace's Sabine farm' in 1846, shows pastoral scenes in which the characters and animals are made to move by two pull-tabs along the lower edges. There are several pictures which appear to have been made as keepsakes or sent with messages such as "I sigh for you", illustrated with a portrait of a young woman who blinks when the tab is pulled.

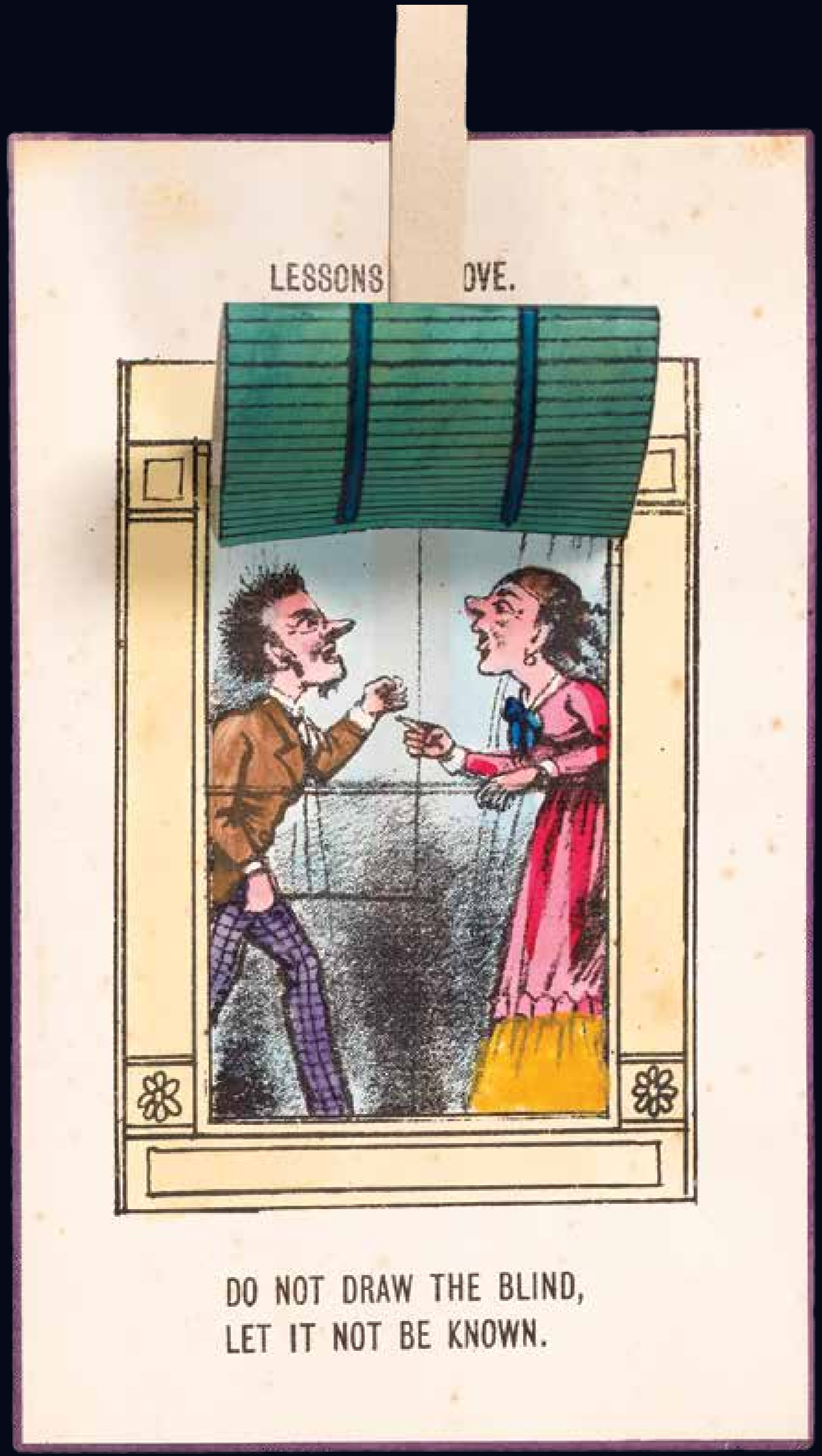
Provenance
1. Sir Paul Anstee (1928-2010). '

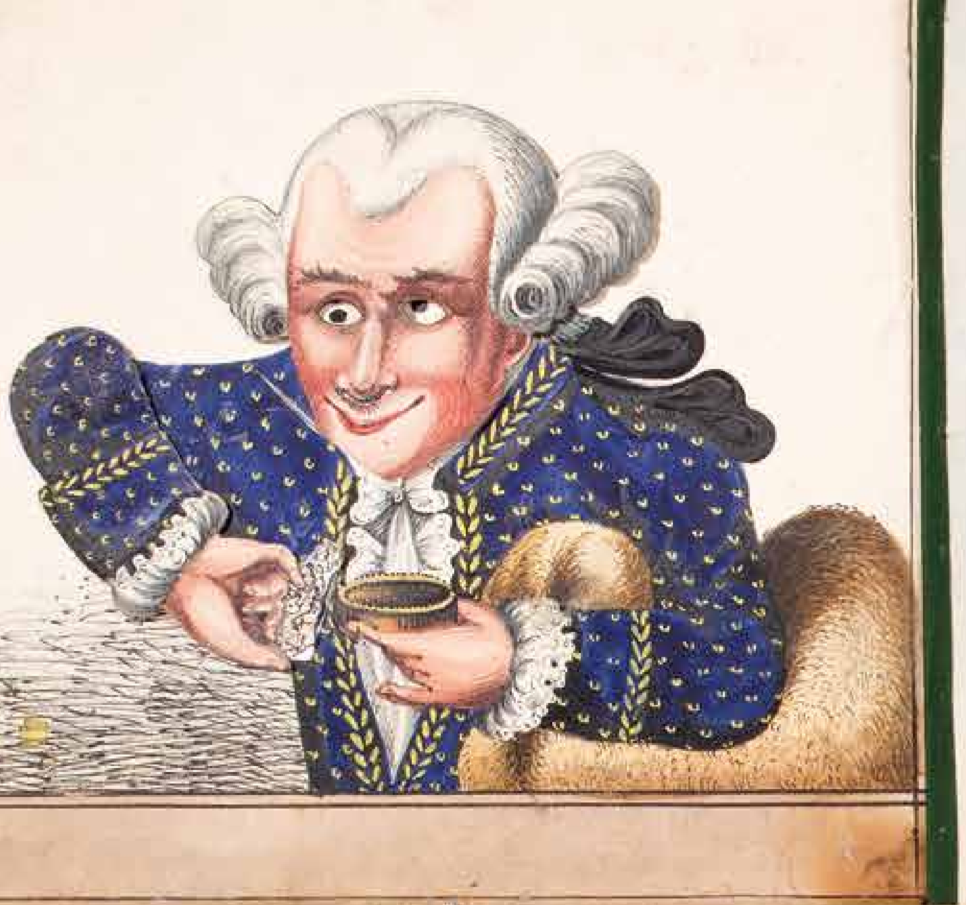


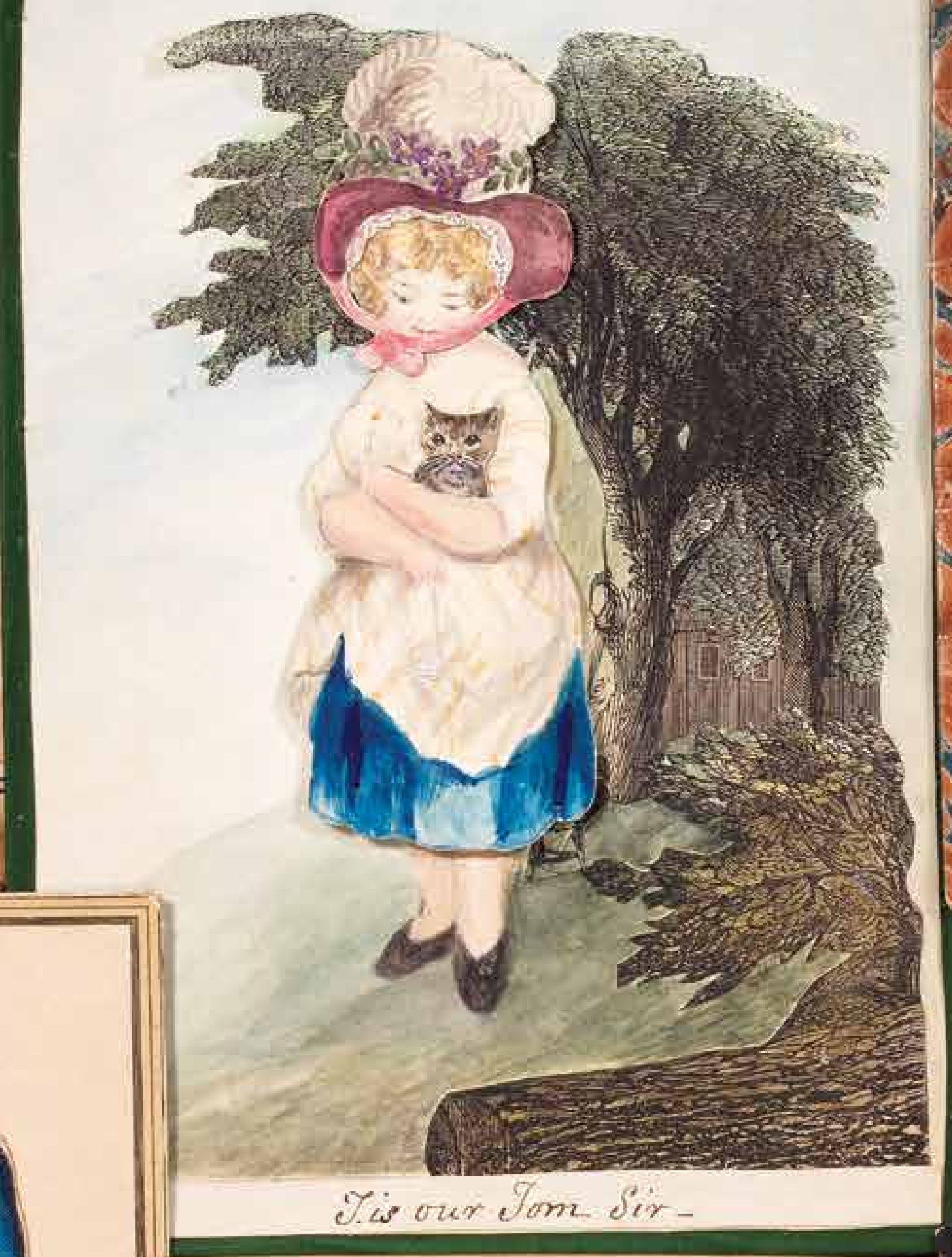

Caricature Orthopédique, N.° 5.
Bouchot
Encore!
Encore!
Encore!


Caricature Orthopédique, N.° 5.
Bouchot
Encore!
Encore!
Encore!

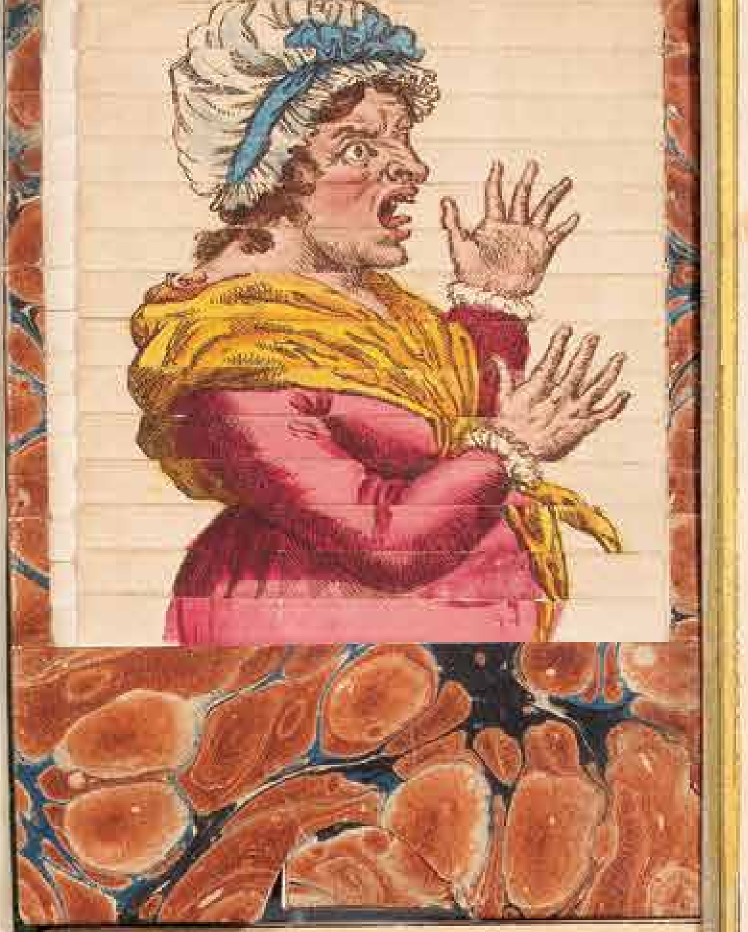

LESSONS IN LOVE.
DO NOT DRAW THE BLIND,
LET IT NOT BE KNOWN.

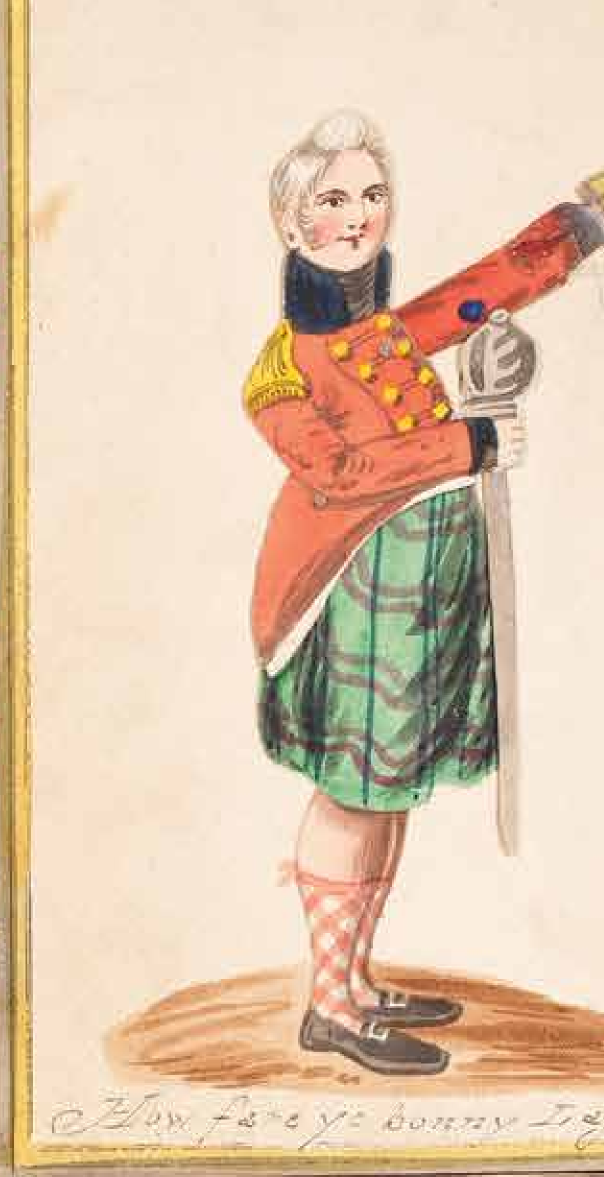

LESSONS OVE.
DO NOT DRAW THE BLIND,
LET IT NOT BE KNOWN.



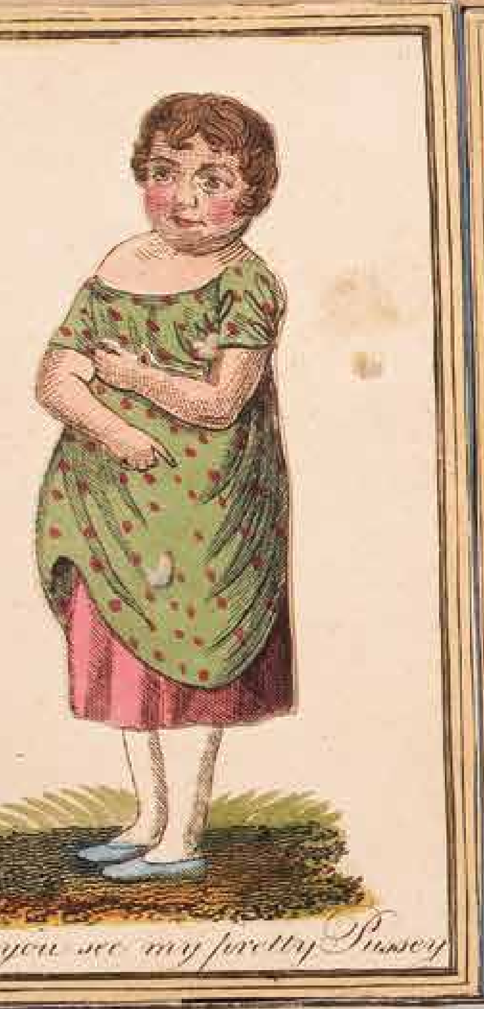


'Tis our Tom Sir -

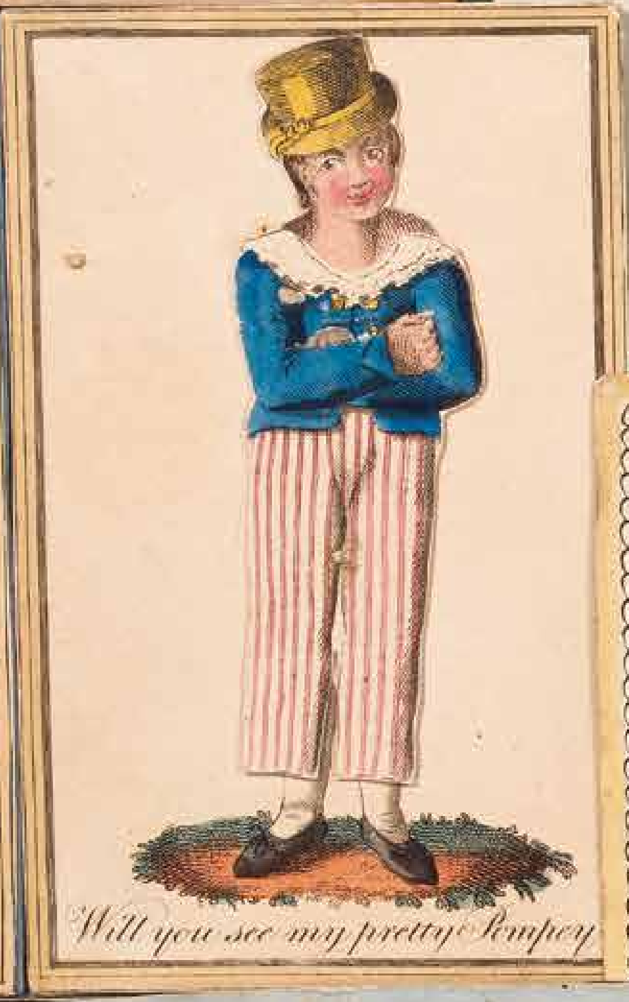




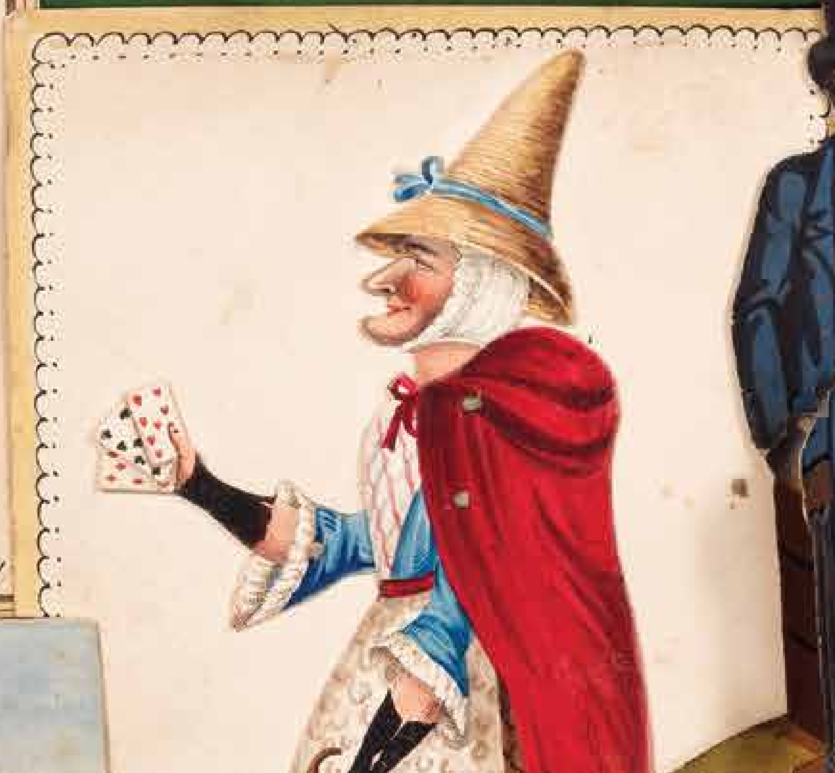
How fare ye bonny L

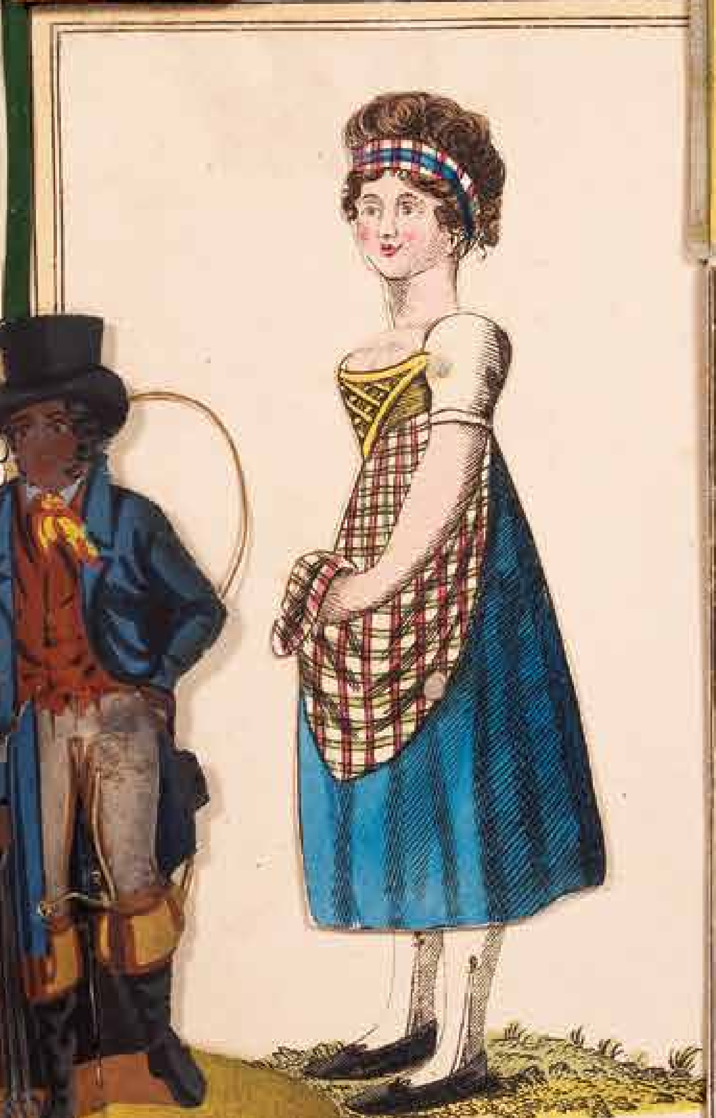


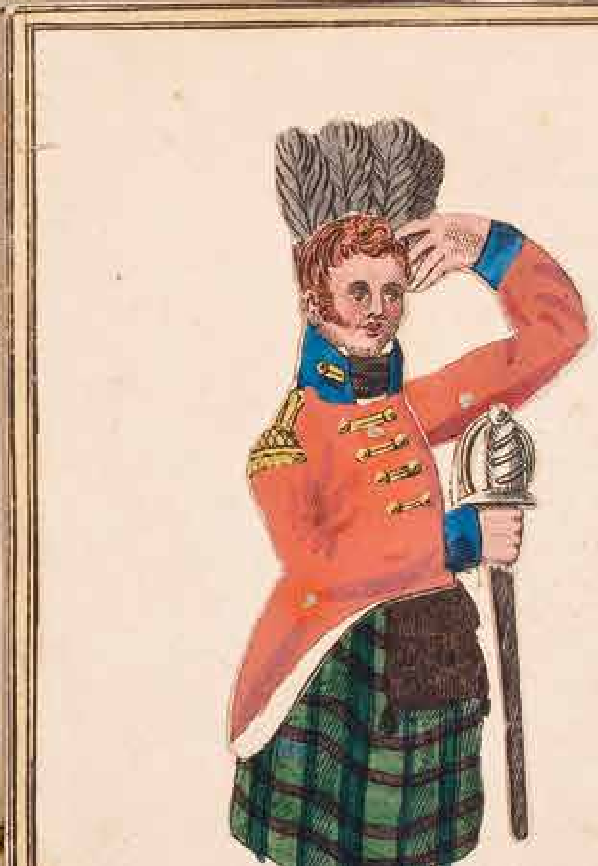
you see my pretty Pussey



Will you see my pretty Pompey







Don't get in a flap!

174 [VARIOUS MAKERS]

[25 Transformations].

Publication
[Britain, France, and Germany, c.1850-1944].

Description
25 lithographed prints and books (155 by 100mm), some colour printed, using a variety of transformational mechanisms.

Dimensions
Smallest (folded): 55 by 40mm
Largest (folded): 200 by 125mm

Number of items
25

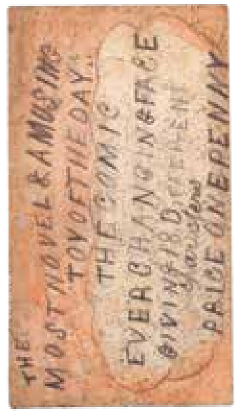
A selection of transforming pictures or "metamorphoses" with satirical and comic themes, from the mid-nineteenth to the mid-twentieth century.

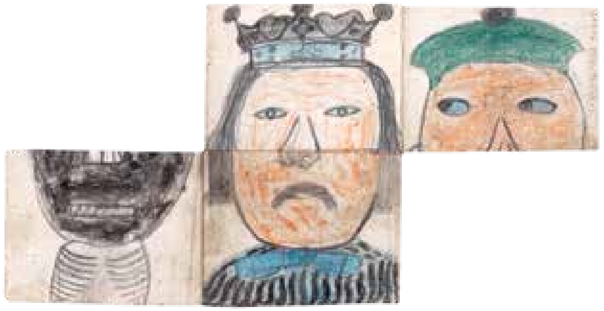
A series of caricatures show characters such as a sober, refined gentleman who, when the concertina flap is unfolded, turns into a fish, or an innocent-looking young woman who becomes a snake. The captions explain these odd transformations: "To pose as a true blue abstainer you wish; yet I'm told that at home you drink like a fish!" and "By strangers you are often called a fascinating lass, but at home we know you better base serpent in the grass". Another shows a hand of cards labelled "The odd trick - the rubber". A new meaning is implied when the unfolded page reveals a suspicious-seeming widow crying crocodile tears, while advertising "Apartments for a gentleman - furnished".

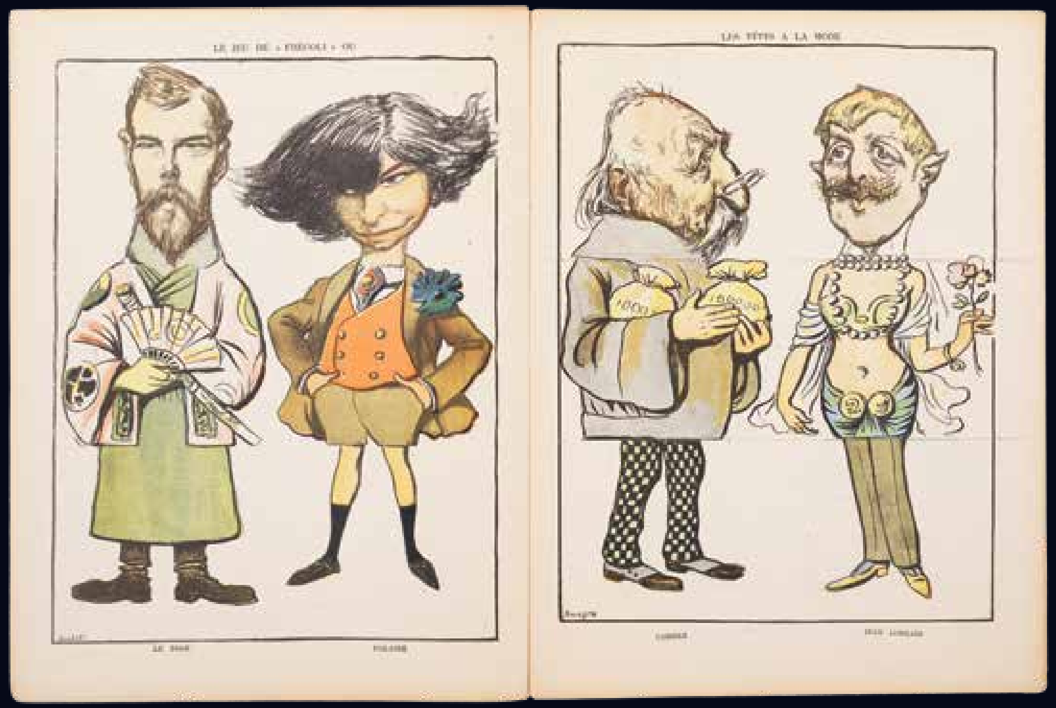
Other formats include a concertina panorama, that folds into boards. As the paper is unfurled illustrations begin to appear, the lower edge of each one forming the top of the next image. The 'Livre de Metamorphoses' depicts 12 full-length portraits of various characters, each cut horizontally into thirds. Eleven folding flaps can be turned to "mix and match" the different segments of their bodies and outfits to form, for example, a goose wearing tights, or a matron with a chicken's head.

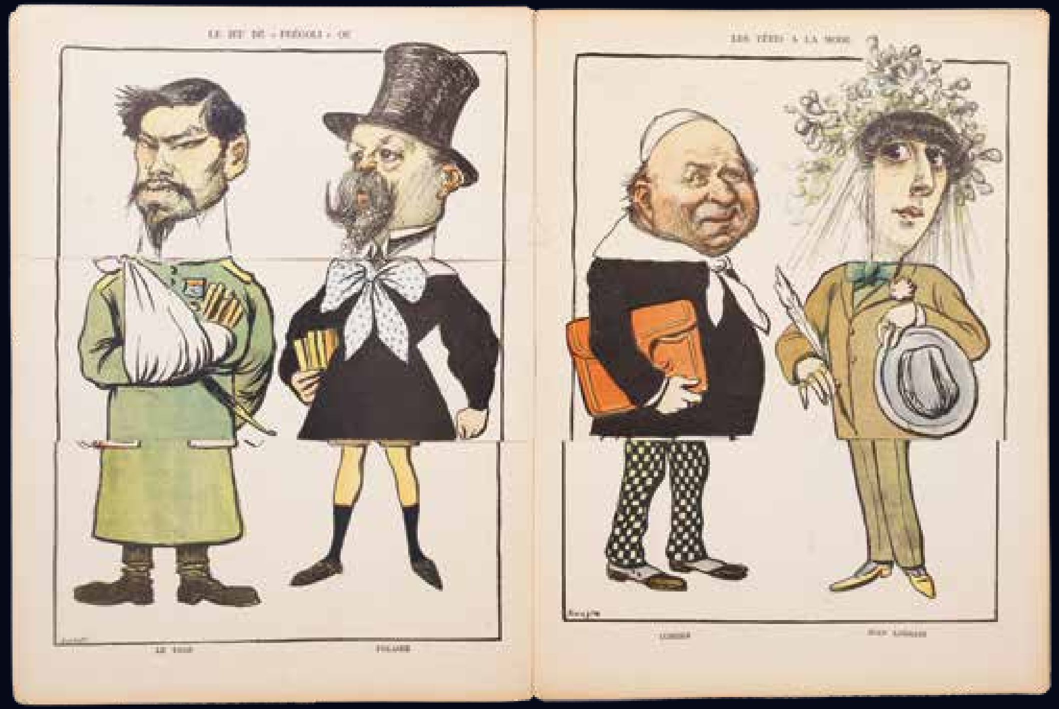
The same format appears in a book bearing 37 manuscript drawings of different characters. Amateur sketches appear on some of the remaining 27 pages. Another such casual doodle is found on a handmade folding transformation image. It shows a man standing at a gate, but when the flaps are opened he is, instead, standing in front of the gate. The rather childish scribble is captioned "Drawn for fun by Sir Edwin Lutyens P.R.A". An esteemed architect, Lutyens was President of the Royal Academy between 1938 and 1944; it seems unlikely that he himself was responsible for this doodle!

Provenance
1. ex libris of John Landwehr on the inside front-cover.









PERFORMING ARTS

Box of tricks

175 [ANONYMOUS]

[Two boxed games].

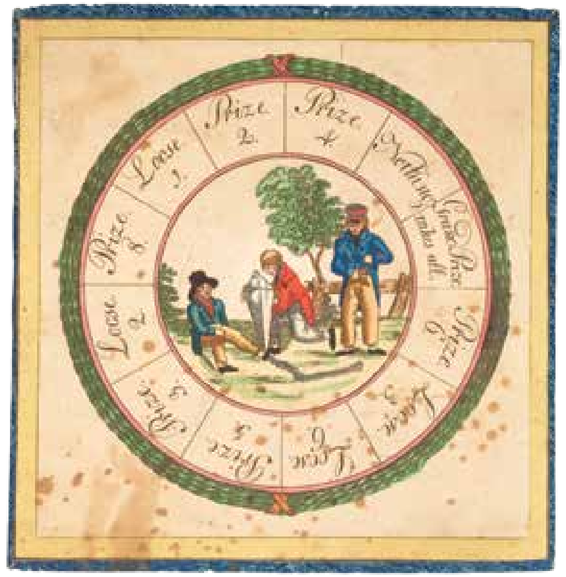
Publication
[Vienna and Scotland, c.1780-1830].

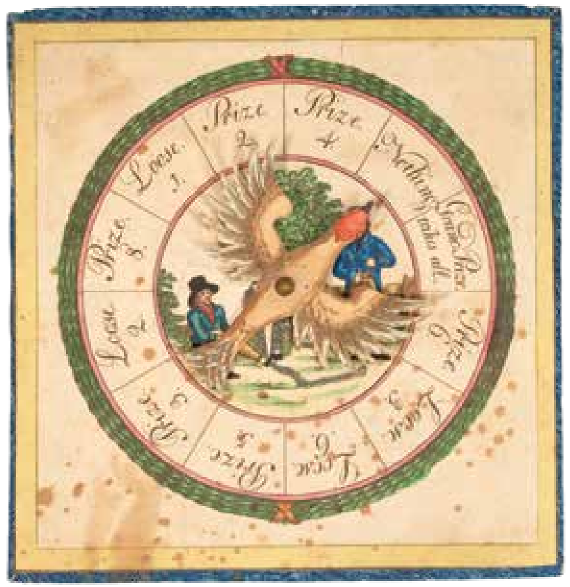
Description
Wooden magic painting box (140 by 125 by 40mm) decorated with a glazed engraved print with contemporary hand-colour, surrounding a cut-out window, revealing a series of engraved images on a revolving disc; [with] a wooden fortune-telling box, decorated with an engraved print with contemporary hand-colour (170 by 165 by 30mm), above which there is a paper spinner, in the shape of a woodpecker, attached to centre with pin, with manuscript inscription to verso.

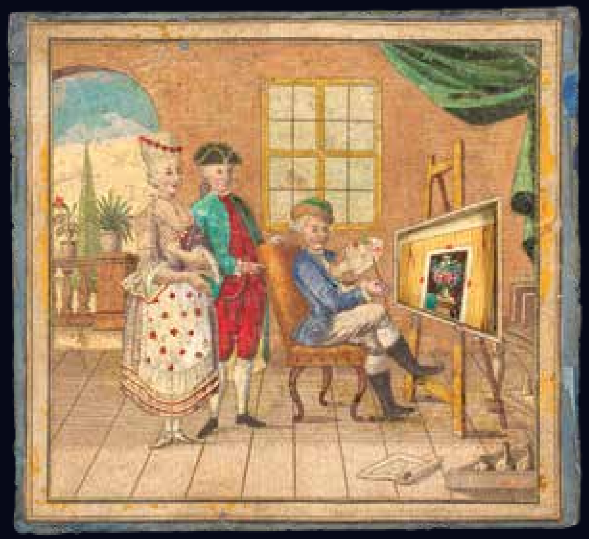
Number of items
2

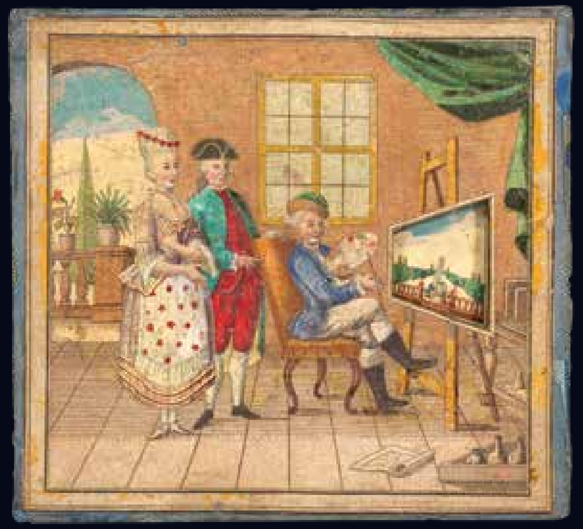
Two boxed games from the late-eighteenth and early-nineteenth centuries. Likely made in Vienna around 1780, the "magic box" features a scene in which an artist is displaying his work to a finely-dressed couple. The image on the canvas changes from portrait to still life to landscape, to match, as if by magic, the image on whichever of the four tiles is placed underneath it.

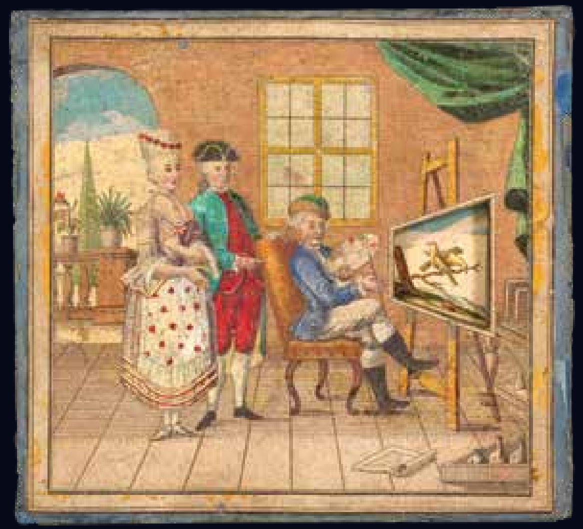
Contained in a wooden box hand-labelled 'Old fortune telling game from Strathallan' is an engraved wheel, divided into sections including: "Loose 1", "Prize 2", "Nothing", and "Grand Prize takes all". Pinned at the centre is a spinner in the shape of a woodpecker. Presumably, players would take it in turns to spin the bird, hoping to land on a prize. Beneath the spinner, at the centre of the wheel, is a vignette of a boy preparing to fly his kite.

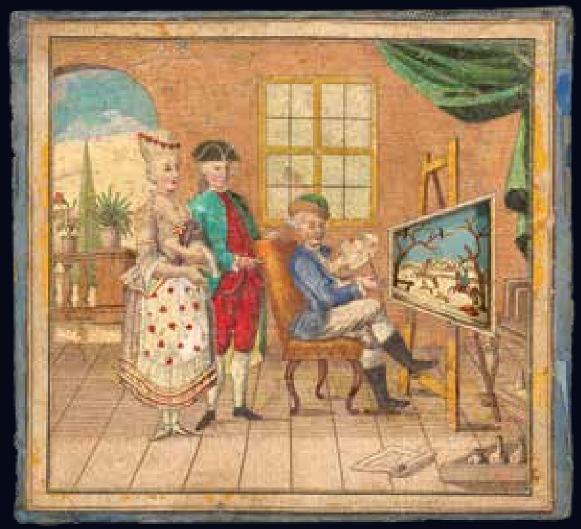












Child's play

176 **MAZZINGHI, Joseph; and others**

Mazzinghis Lusus Harmonia Mutabilis, For Two German Flutes Op. 54.

Publication
London, Published by Goulding and Co., 117 New Bond Street and 7 Westmorland St. Dublin, c.1805].

Description
A musical game, consisting of eight "divisions" or sets of bone and printed paper counters; preserved in internally compartmentalised, original publisher's Tunbridge-ware white wooden box, with printed paper label, and hand-painted decorations, varnished on the lid.

Number of items
5

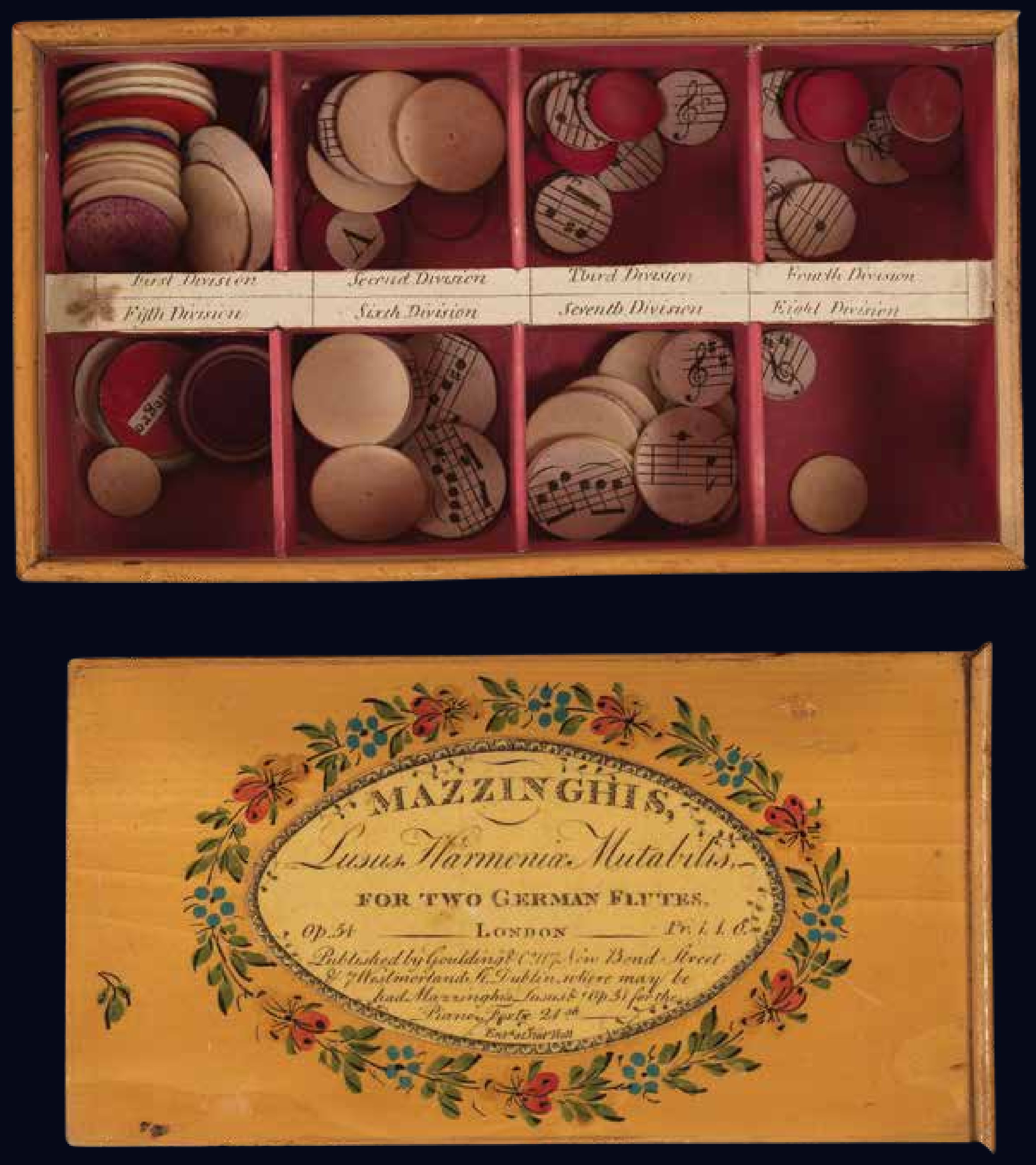
Nineteenth century children's games often included educational elements, aiming to combine learning and play. Mazzinghi's "Changeable Harmonies Game" suggests that players select a counter from each division (or compartment) and combine them to create a short musical score, with instructions on how to play it. The title on the box states that it is designed "for two German flutes". Joseph Mazzinghi, was a pupil of Bach, and tutor to Queen Caroline. He worked in partnership with the Goulding firm, who published his compositions and games, including another 'Lusus Harmoniae Multabilis' for the piano around 1805.

[WITH]:

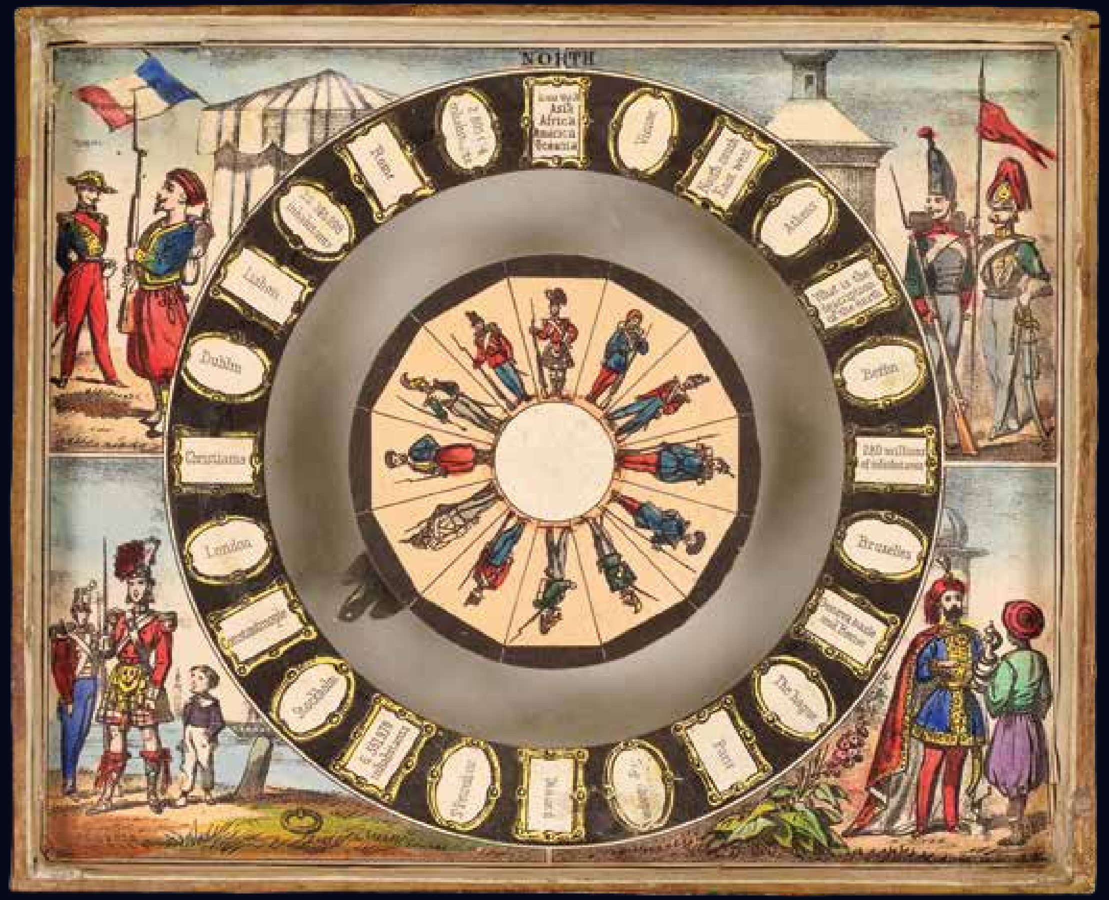
- [ANONYMOUS]. [Untitled Mathematical Game]. [Paris, c1840]. 42 lithographed standing figures, with contemporary hand-colour; preserved in a contemporary wooden box. The engaging figures include a harp-player and a grumpy priest. Along the base of each figure is a simple sum, such as "16 moins 6" and "2 fois 11", the answer to which is revealed by removing the character's head and reading it from the paper tab by which it is slid onto the body.

- MYERS, A.N. 'Willy's Walk to see Grandmamma'. [London, 1869]. Folding lithographed play-scape, with contemporary hand-colour, dissected and laid down on linen, with six-sided teetotum or spinner, and counters of glazed earthenware marked with the letters "A" to "H" on the top; preserved in original publisher's green printed paper over paste-board box. This game is not explicitly educational. The aim is to be the first to reach "Grandmamma's House" at the centre of the numbered spiral. Players spin the teetotum, and move their lettered counter along the steps; certain squares, however, contain advantages or disadvantages, explained in a key on the left-hand side. These include "Gets a ride by omnibus to 16", "falls down, must wait till someone comes to pick him up, or miss 2 turns", and "has lost a glove, goes back to 52 to find it".

- [ANONYMOUS]. [Untitled Floristry Game]. [Britain, c.1880]. Seven compartments contain a range of paper shapes in the form of leaves, petals, and other parts of a flower to be assembled by the user; in original decorated clamshell cartonage box.



- SCHERER, L. 'The Learned Swallow - Geographical Game'. (Paris, c.1890). Lithographed volvelles by L. Scherer, with contemporary hand-colour, preserved in original publisher's decorative paste-board box. First published as 'L'Hirondelle Savante' (1890) in Paris by Saussine, who created a range of other children's material. It is a geographical game, in which players spin the wheel and then match up question and answer. For example, "Which is the capital of Portugal?", "Lisbon", and "Which are the four cardinal points?", "North, South, East, West". The four corners of the board bear colourful illustrations of military scenes from different places, and the central spinner can be removed to reveal yet more illustrated soldiers beneath.


NORTH
Asia
Africa
America
Oceania
Vienna
Athens
Berlin
280 millions of inhabitants
Brussels
The Hague
Paris
Stockholm
Constantinople
London
Christiania
Dublin
Lisbon
Rome

Moving in musical circles

177 **BARKER, W. [probably The Reverend William]**

The Musical Dial.

Publication
Woodbridge, Suffolk, W. Barker, [c.1806-1813].

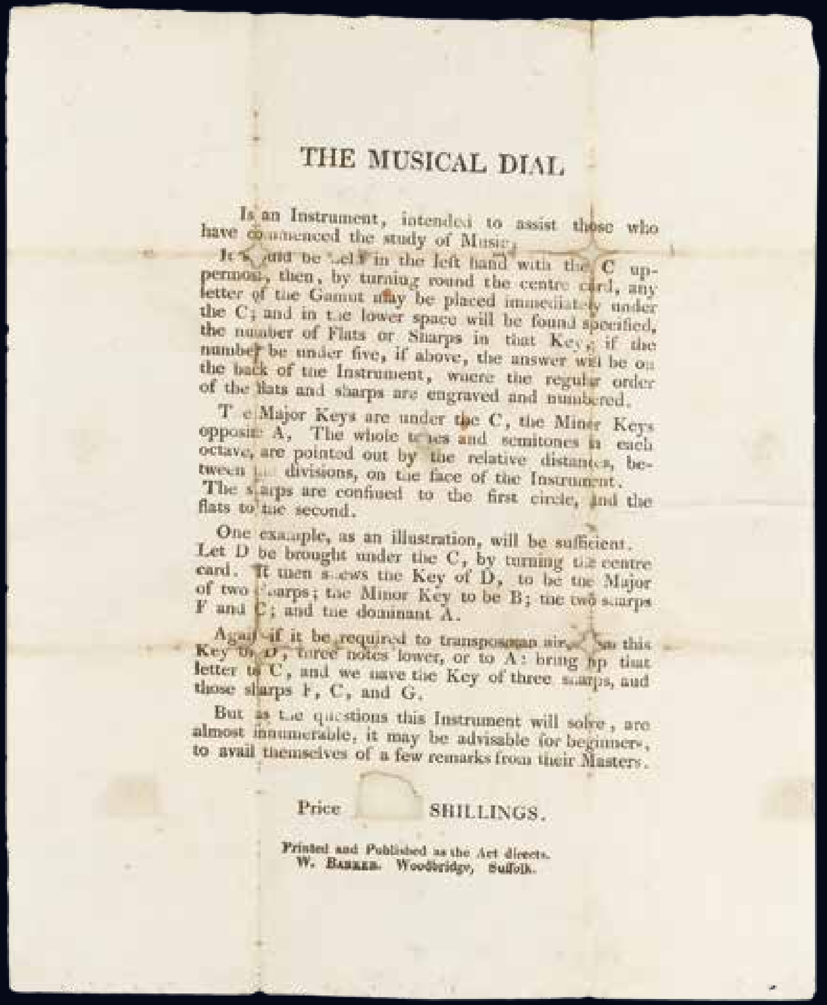
Description
Circular card volvelle (60 by 60mm), outer case with small square windows, engraved on both sides with letters and numerals, edged with serrated gold paper, small piece missing, surrounding a serrated-edged wheel with engraved musical notation; together with original printed instruction sheet (190 by 155mm), old folds, small holes.

Dimensions
60 by 60mm (2.25 by 2.25 inches).

Number of items
1

'The Musical Dial' "is an Instrument, intended to assist those who have commenced the study of Music. It should be held in the left hand and the with C uppermost, then, by turning round the centre card, any letter of the Gamut may be placed immediately under the C; and in the lower space will be found specified, the number of Flats or Sharps in that Key, if the number be under five, if above, the answer will be on the back of the Instrument, where the regular order of the flats and sharps are engraved and numbered.... as the questions this Instrument will solve, are almost innumerable, it may be advisable for beginners, to avail themselves of a few remarks from their Masters" (Barker).

The Reverend William Barker was headmaster of Woodbridge School (founded 1577), Suffolk, from 1806-1813.



THE MUSICAL DIAL.

Is an Instrument, intended to assist those who have commenced the study of Music.

It should be held in the left hand with the C uppermost, then, by turning round the centre card, any letter of the Gamut may be placed immediately under the C; and in the lower space will be found specified, the number of Flats or Sharps in that Key, if the number be under five, if above, the answer will be on the back of the Instrument, where the regular order of the flats and sharps are engraved and numbered.

The Major Keys are under the C, the Minor Keys opposite A. The whole tones and semitones in each octave, are pointed out by the relative distances, between the divisions, on the face of the Instrument. The sharps are confined to the first circle, and the flats to the second.

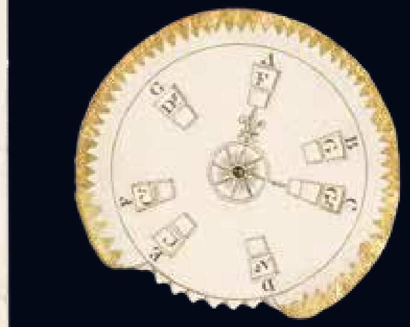
One example, as an illustration, will be sufficient. Let D be brought under the C, by turning the centre card. It then shews the Key of D, to be the Major of two sharps; the Minor Key to be B; the two sharps F and C; and the dominant A.

Again if it be required to transpose an air, in this Key of D, three notes lower, or to A: bring up that letter to C, and we have the Key of three sharps, and those sharps F, C, and G.

But as the questions this Instrument will solve, are almost innumerable, it may be advisable for beginners, to avail themselves of a few remarks from their Masters.

Price SHILLINGS.

Printed and Published as the Act directs.
W. Barker. Woodbridge, Suffolk.



All the world's a stage

178 [ANONYMOUS]

Scenen auf dem Schauplatz dieser Welt... Scènes du théâtre de ce monde... Scenes on the stage of the world.

Publication
[Vienna, c.1815].

Description
Toy Theatre: composed of six engraved prints (165 by 140mm) with contemporary hand-colour and pull-tab sliding mechanism; housed in original blue-painted wooden box, with engraved colour-printed pictorial paper label on the lid.

Number of items
2

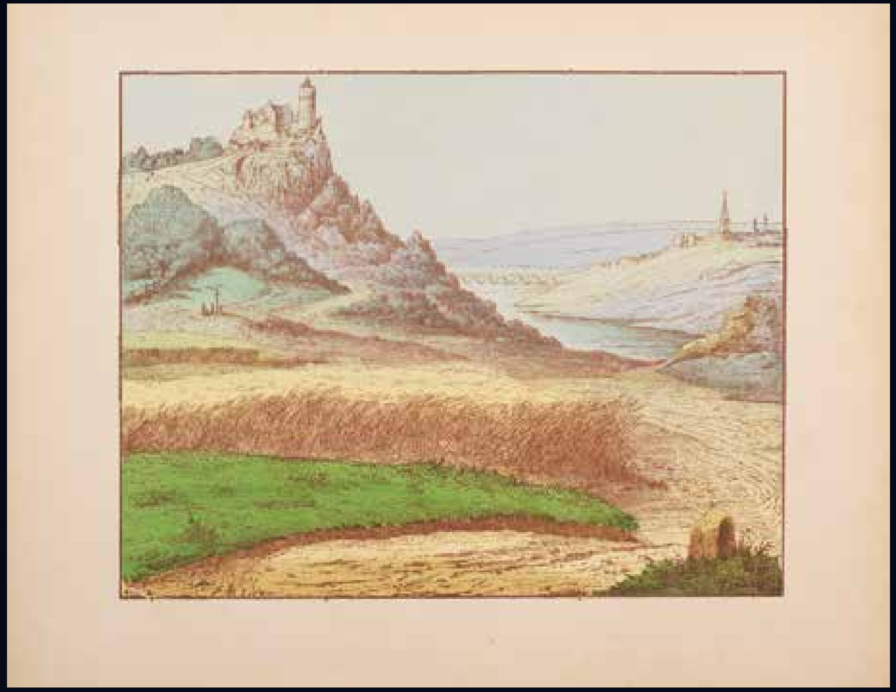
Two theatrical paper games allowing the user to build and change the scene depicted on the "stage". Both are multilingual, attesting to the popularity of such games across Europe.

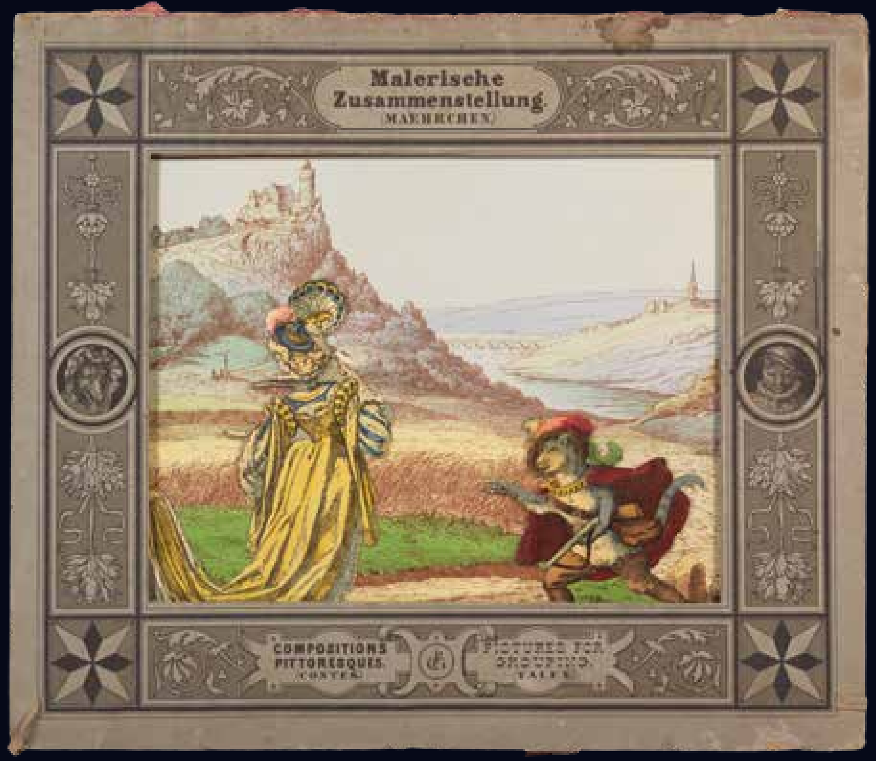
'Scenen auf dem Schauplatz dieser Welt... Scènes du théâtre de ce monde... Scenes on the stage of the world', published in Vienna around 1815, consists of six printed sheets with original hand-colour, showing various domestic and courtly scenes, each captioned in German, French, and English. Interestingly, the longer English lines are generally quotations from notable playwrights and poets such as Shakespeare and Oliver Goldsmith, whereas the German and French captions do not appear to be quoted from any famous sources. The scenes are transformed by pulling the paper tab at the top of the plate. On one sheet, the theatre curtains are drawn back to reveal the dramatis personae, including a king, a nun, a old lady, and a merchant; on another, a dance becomes a funeral, illustrating the quotation from Thomas Gray beneath: "Alas! How vain is happiness below, Man soon or late must have his share of woe".

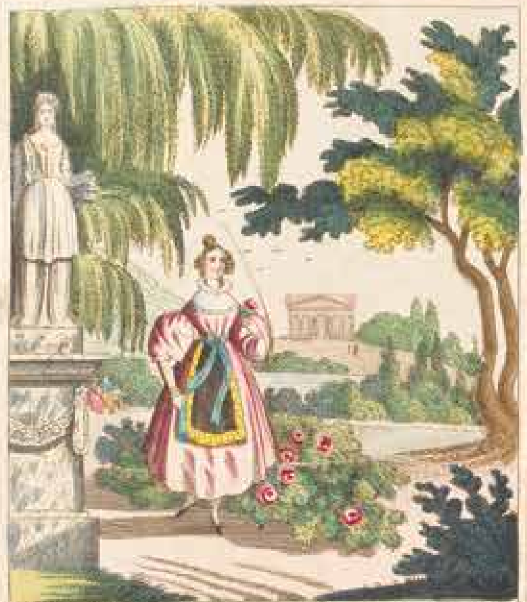
[WITH]:

"PCG". 'Malerische Zusammenstellung (Maehrchen) - Compositions Pittoresques (Contes) - Pictures for Grouping (Tales)'. [c. 1890s]. Toy Theatre: composed of two aquatint background scenes, one depicting a forest, the other pastoral with river in the background, and six further uncoloured scenes for inspiration, accompanied by approximately 56 lithographed paper cut outs with tabs, with contemporary hand-colour, of pieces of additional scenery, figurines and animals; preserved in original publisher's printed paper over paste-board clamshell box / theatrical frame (285 by 325mm), with eight printed sheets with original hand-colour, with various cut slots, with 56 printed pieces with tabs, with six printed sheets.

The game is made up of the 'theatre', flanked by two comic medallions containing an anthropomorphised cat and dog, into which the player slides one of eight printed background scenes, such as a forest or an enchanted garden. These backgrounds have multiple slots, by which a number of the 56 paper props and figures can be affixed to it, creating a scene from a fairy tale. Six sheets show how the various scenes are to be assembled to create memorable moments from famous stories: 'Cinderella', 'Sleeping Beauty', 'Puss in Boots', 'Hansel & Gretel', 'Little Red Riding Hood', and 'Snow White'.



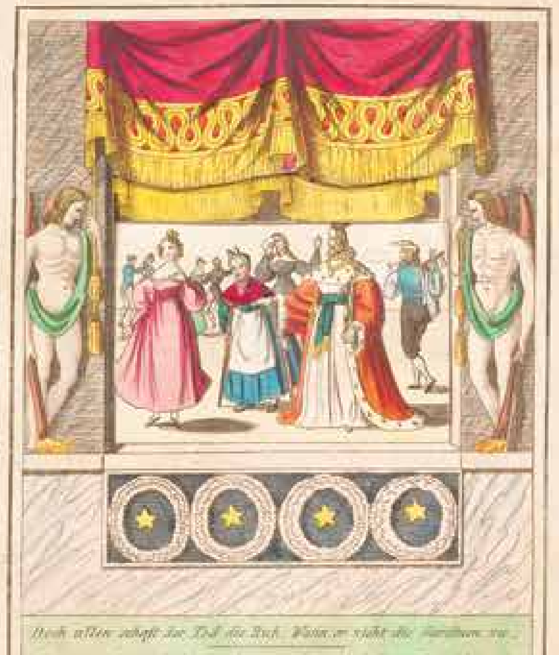




Voll Anmuth hüpft dies Mädchen leicht, Indem die an der Krücken schleicht

Cette fille saute plein de charme au lieu que celle marche à la béquille

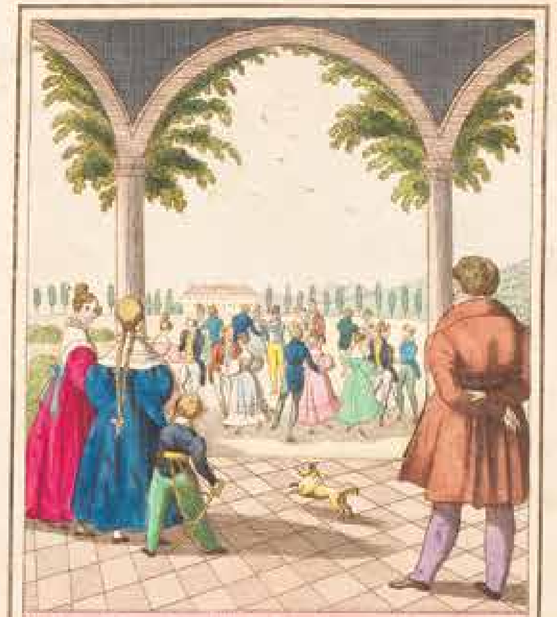
Beauty thou art a fair but fading flower, The tender prey of evry coming hour
He that in ease like him that slides on ice Goes softly down the slippery ways of vice.



Doch allen schafft der Tod die Ruh, Wenn er zieht die Gardinen zu.

La mort donne à chacun le repos, Quand il ferme le rideau.

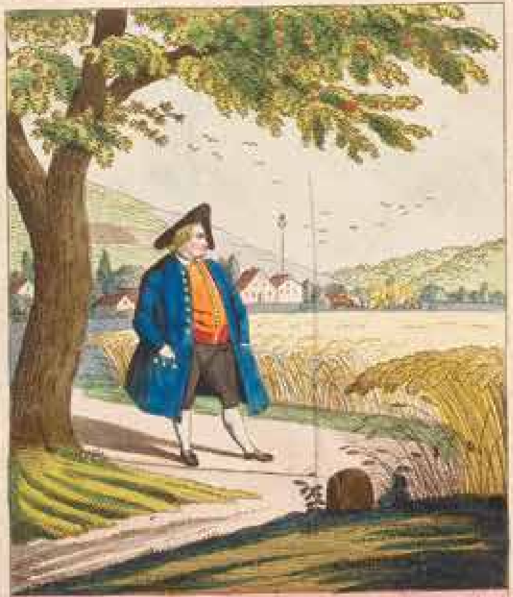
Out, out brief candle! Life's but a walking shadow; a poor player,
That struts and frets his hour upon the stage, And then is heard no more.



Hier herrschet muntre Fröhlichkeit, Hier Schmerz und kummervolles Leid.

Ici règne la gaîté et la douleur plein de tristesse.

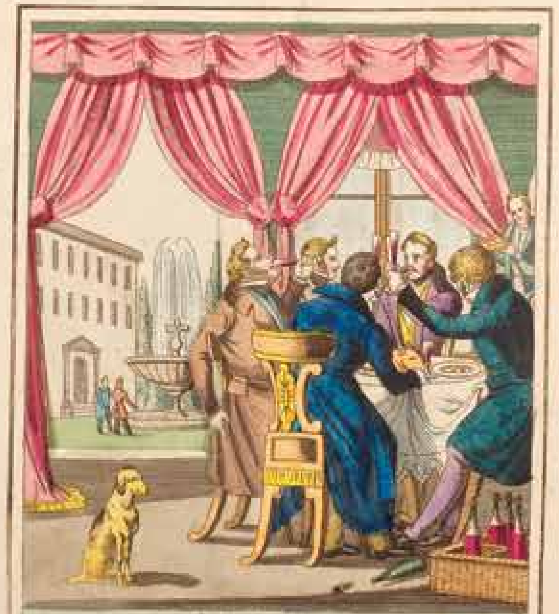
True hope is swift and flies with swallow's wings, Kings it makes gods and meaner creatures kings
[illegible] is happiness below Man soon or late must have his share of woe.



Dem gab das Schicksal Gut und Haab, Und diesem hier den Bettelstab

Le destin donne à celui-ci le bien et à celui-là la besace!

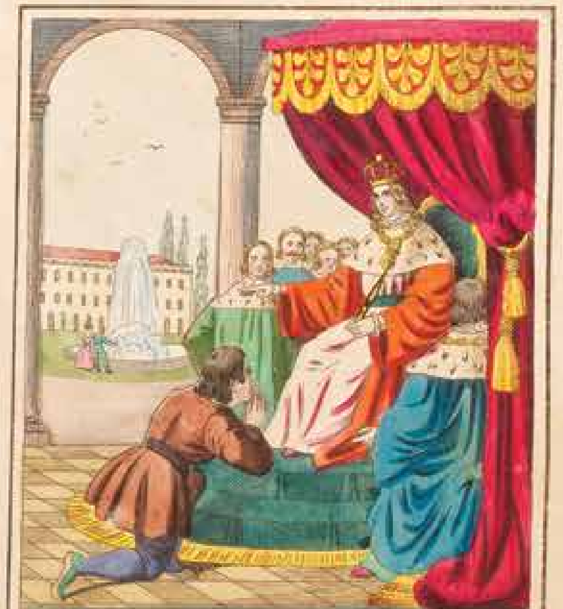
If solid happiness we prize, Within our breast this jewel lies,
[illegible] thy fate to heaven's indulgent care Tho' all seem lost tis impious to despair.



Dieser schwelgt nun in Überfluss, Und da ist kaum Brod zum Genuss

Ici on a en abondance et là on a à peine du pain.

O Luxury thou curst by heaven's decree How ill exchang'd is industry for thee.
Wine is a bitter and a hateful good Because its virtues are not understood.



Der herrschet mächtig auf dem Thron, Und dieser dient um Tagelohn.

Celui-ci commande sur le trône, et celui-là travaille pour le salaire.

[illegible] regions we can never find, But fortune at some hours to all is kind.
When I consider life, tis all a cheat, Yet fool'd with hope men favour the deceit.

“Crankies”

179 **BETTS, [John]; MILTON BRADLEY & CO.; [Joseph WALKER]; and S[amuel] & J[oseph] FULLER**

[Four Moving Panoramas].

Publication
[Britain and USA], 1820-[c.1880s].

Description
Four theatrical shadow boxes (various sizes), painted and / or with printed paper over paste-board, showcasing a scrolling printed paper panorama with contemporary hand-colour, by means of hidden wooden spindles, three sets are operated by turned wood knobs, and one by an internal string and metal pulley mechanism operated by a handle, also with candle holder, one accompanied by printed booklet and poster, area of loss at end of scroll infilled with blank paper.

References
‘The Christmas Bookseller’, 1879, p.88.

Number of items
4

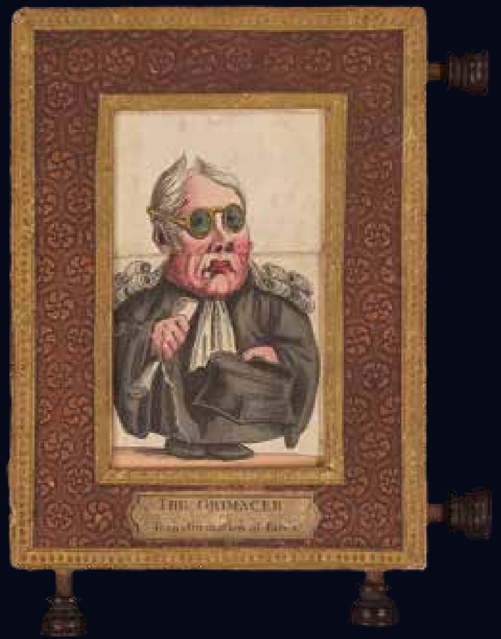
One of the more sophisticated printed novelties that emerged during the eighteenth century was the moving panorama. Also known as show boxes, or colloquially as “crankies”, they displayed a range of scenes and images printed on long scrolls of paper, which could be wound on rollers or rotated to transform the picture on display.

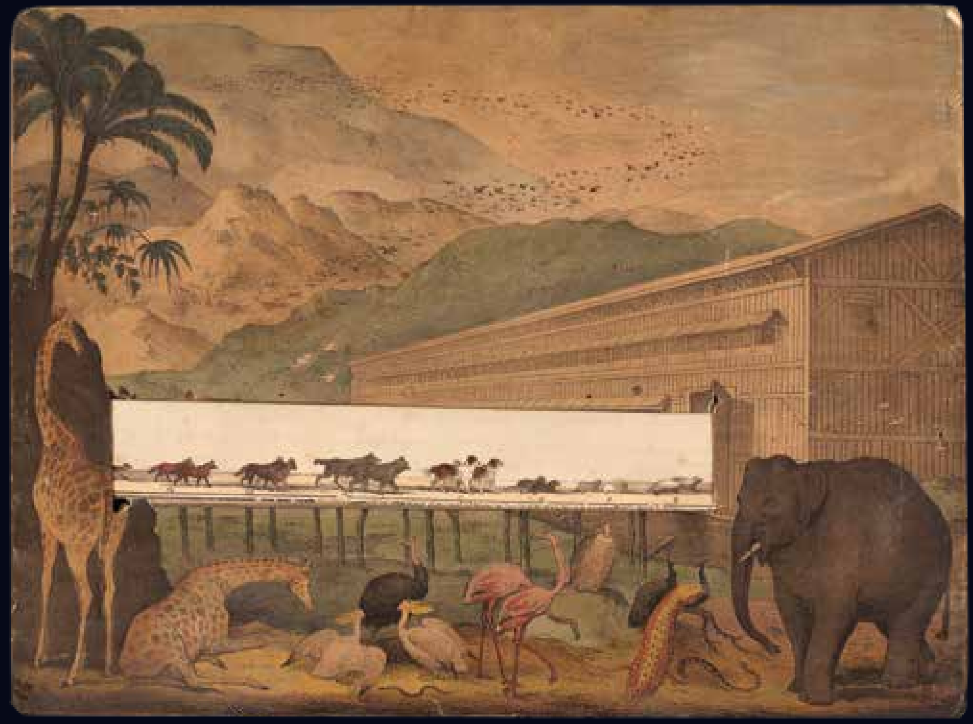
John Betts specialized in inexpensive educational products including “dissected puzzles, games, and maps, combining instruction with amusement”. Among these was ‘Bett’s Pictorial Noah’s Ark’, published in the mid-nineteenth century. Against a printed background showing the great ark awaiting the foretold flood, a parade of creatures can be made to enter the vessel by turning the handles connected to two rollers housed in the box attached to the back of the main board. The scroll of paper bears illustrations of all the different animals who went two-by-two into Noah’s ark.

Around the same time, the Massachusetts board game manufacturer Milton Bradley & Co. published ‘Santa Claus’ Panorama’, which is accompanied by a somewhat self-indulgent booklet describing at length the maker’s veneration of youth. It ends with the injunction to “live in the memory of Santa Claus till Santa Claus shall be no more”. The panorama itself is framed with illustrations of Father Christmas emptying out sacks of presents, and children happily playing with their new toys. The central image, which can be transformed by turning the knobs along the upper edge to rotate the internal rollers on which the paper is mounted, include idyllic scenes such as a mother playing with her two sons outside, and a little girl attempting to discipline her ginormous pet cat.

A late-nineteenth century toy, made by Joseph Walker of Birmingham, takes the form of a theatrical stage, on which various intrepid adventures are depicted. ‘Excursions on Land & Sea’ shows scenes including a volcanic eruption, an oceanic expedition on “Canadian Ice-Yachts”, and “Esquimaux hunting the seal”; ‘behind the scenes’ the two rollers on which the printed paper scroll is mounted can be controlled by a the wooden handle which, when turned, rotates them to change the image shown in the ‘theatre’. A candle holder behind the paper scroll would illuminate the image from behind.

Published in 1820 by Samuel and Joseph Fuller, ‘The Grimacer, or Transformation of Faces’ consists of two distinct scrolls of paper that are moved horizontally and vertically by knobs on the lower and right-hand side of the frame. When turned, the image reels through a series of six bodies and six heads, which can be arranged into humorous combinations.





Kabuki actors

180 [KUNIYOSHI, Utagawa, attributed to]

[Four Japanese Kabuki actors with accessories].

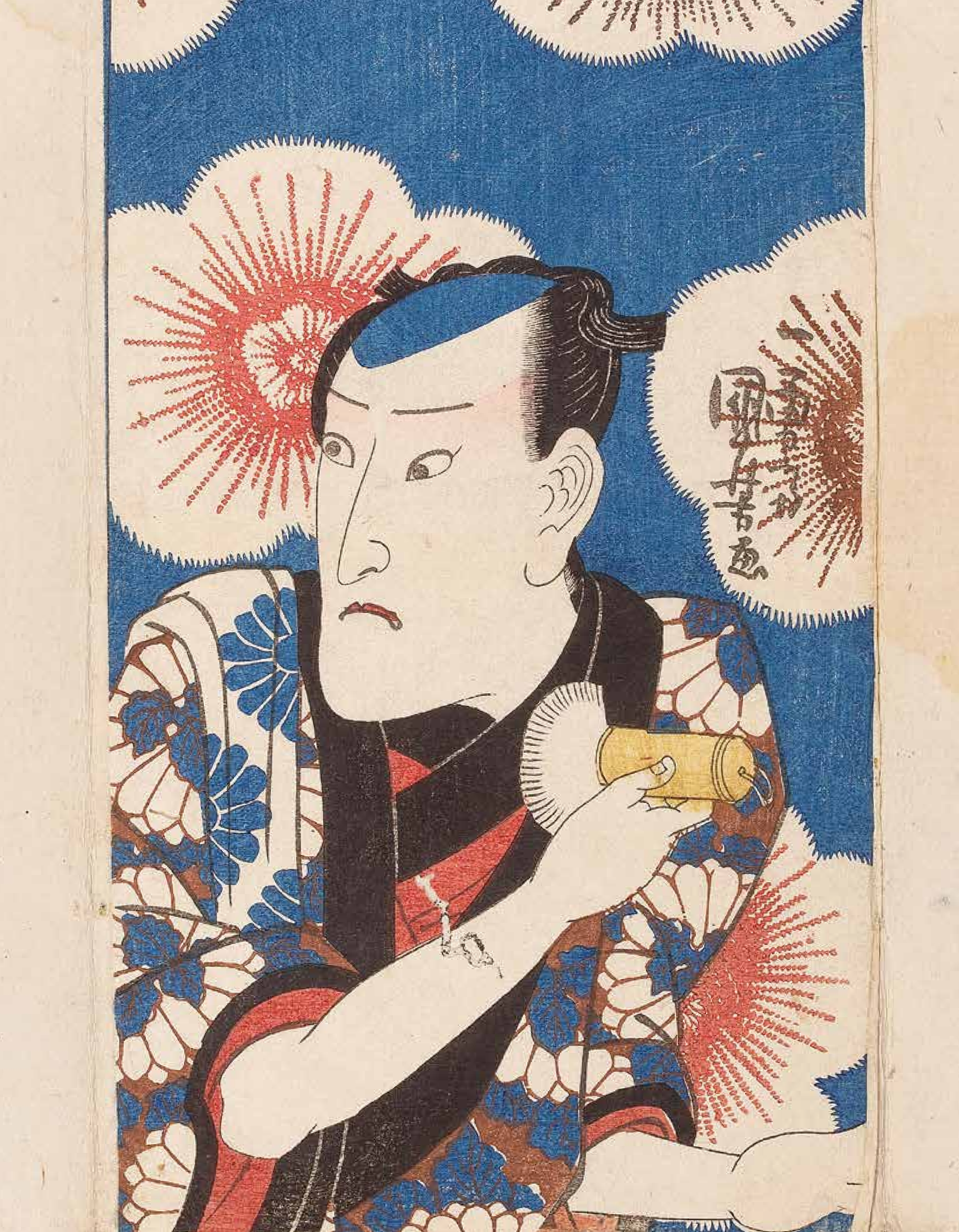
Publication
[Japan, c.1830].

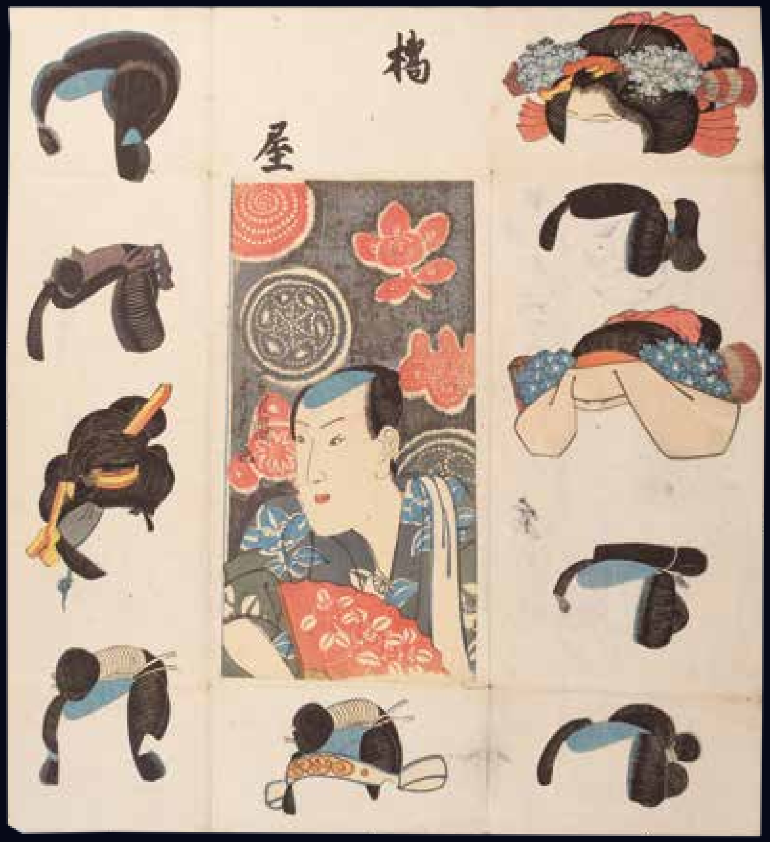
Description
Four woodblock prints (235 by 120mm) with contemporary hand-colour, accompanied by interchangeable elements, each with manuscript labels of blue paper, laid down on folding paper wrapper, with manuscript titles in black ink.

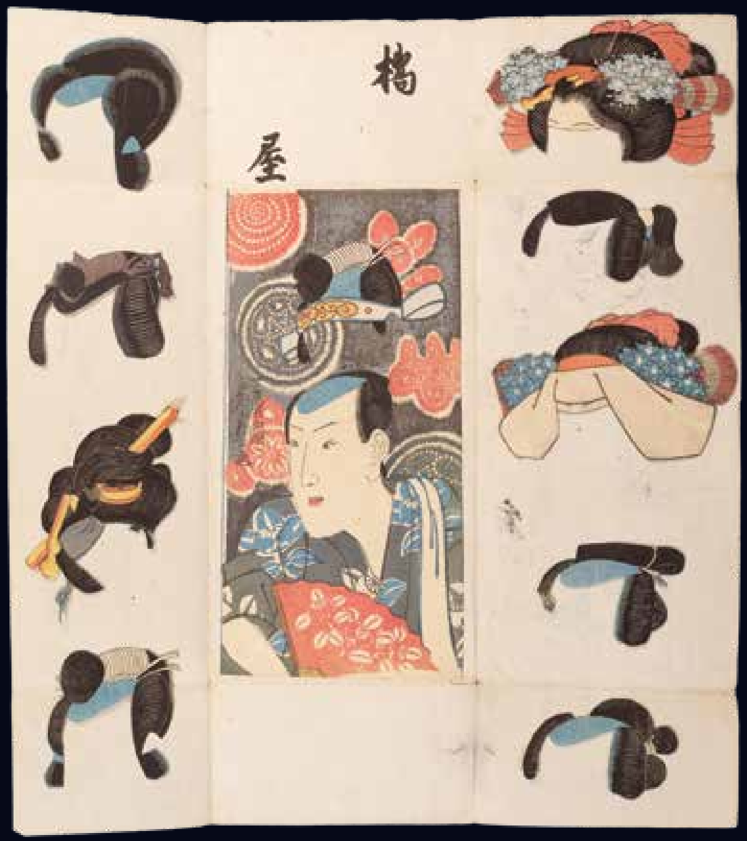
Number of items
4

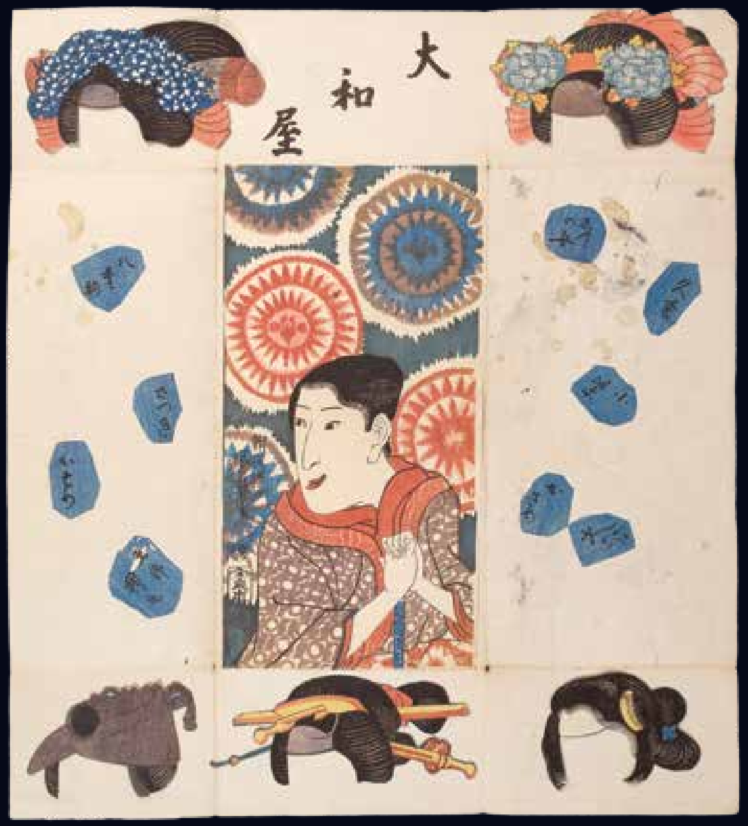
Depicting famous actors from the Kabuki theatre, namely Onoe Kikugoro (1844-1903), Iwai Shijaku (1804-1845), Ichimura Uzaemon (1791-1820), and Nakamura Utaemon. The latter stage-name was shared by six generations of adopted actors, with the one here probably being either Nakamura Utaemon III (1778-1838), or Nakamura Utaemon IV (1796-1852).

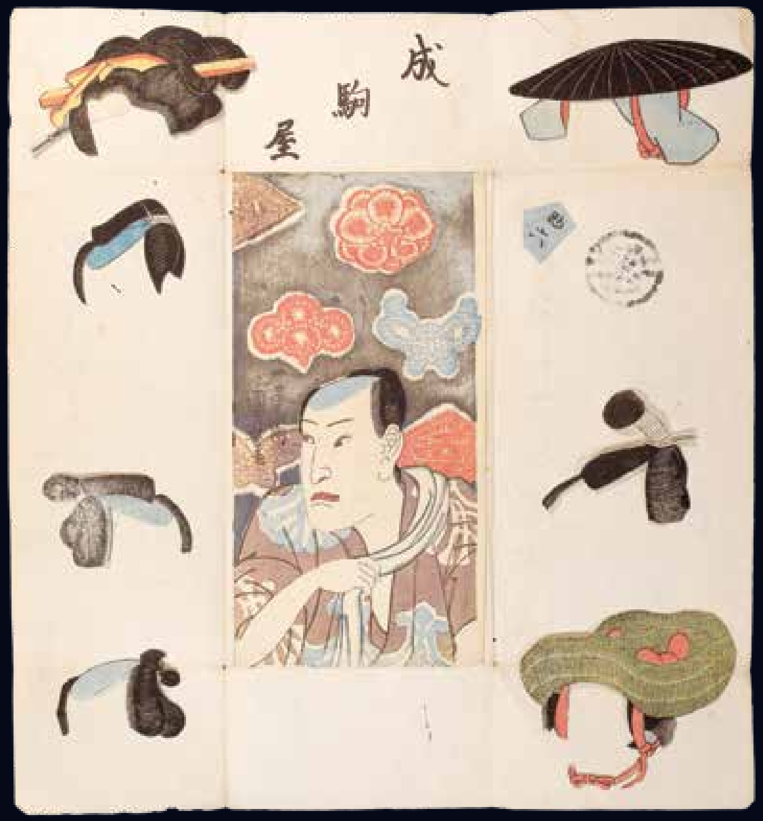
Kabuki theatre was one of the predominant forms of art and entertainment in Edo Japan, and its actors some of the greatest celebrities. As such, they frequently feature in the woodblock prints of the ukiyo-e movement. Each of the present prints comes with a set of cut-out parts that allow the actor's hair and facial expression to be changed by laying them over the top of the main print. The actors portray both male and female characters, and wear the extreme expressions characteristic of kabuki theatre.




橘屋


橘屋


大和屋


成駒屋

Omocha-e

181 [VARIOUS MAKERS]

[10 Japanese "Toy pictures"].

Publication
[Japan, c.1850-1930].

Description
Ten woodblock prints (various sizes) with contemporary stencilled hand-colour, some with folding flaps, cut-outs, and pop-ups, one with wooden pins.

Dimensions
Smallest: 150 by 90mm
Largest: 270 by 235mm

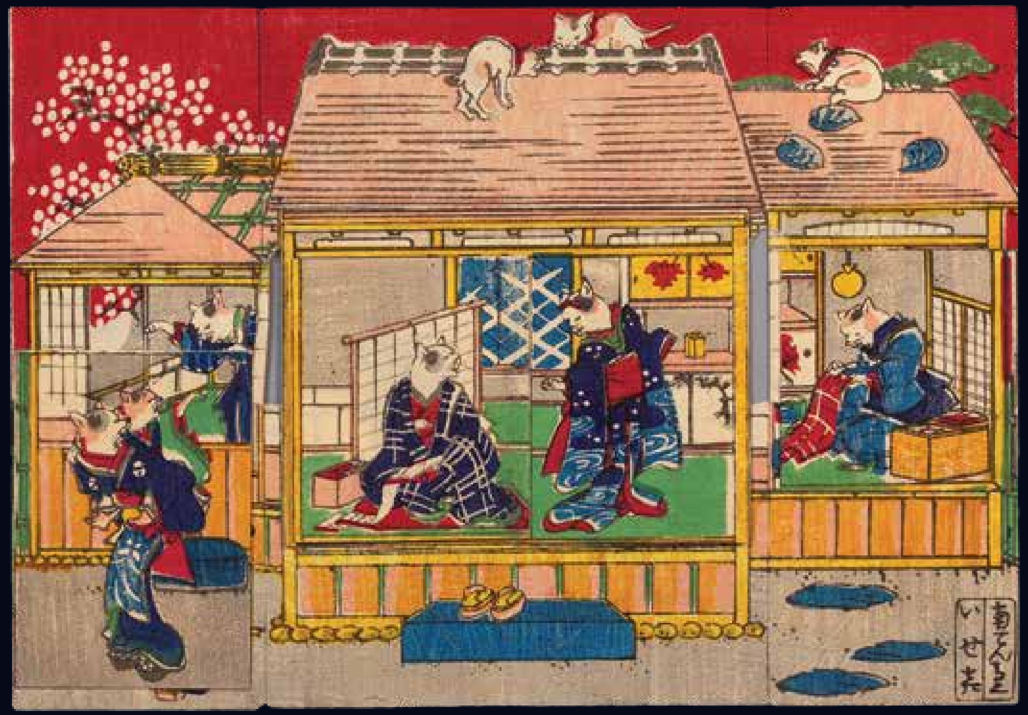
Number of items
10

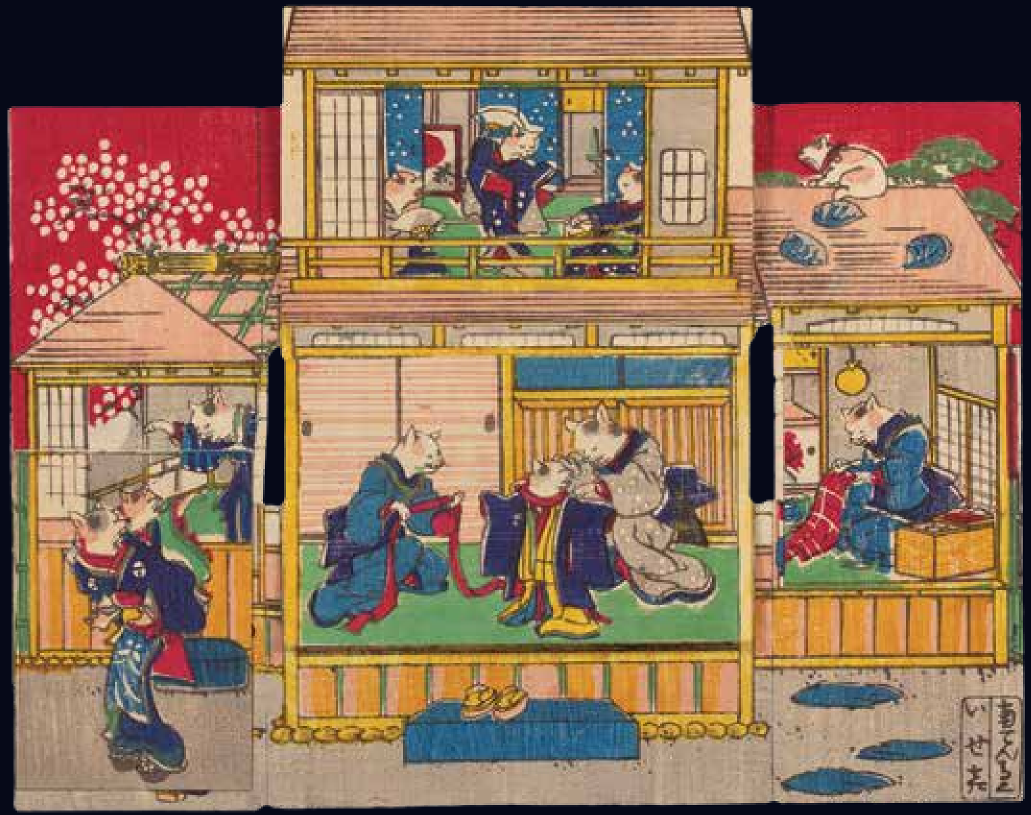
During the Edo period (1603-1868), the ukiyo-e (浮世絵) movement arose among Japan's artists. Literally translated as "picture of the floating world", ukiyo-e art is characterised by bold linework, strong shapes, and flat colour; its woodblock prints and paintings often depict idyllic or hedonistic subjects such as beautiful geishas, kabuki theatre, sumo wrestlers, landscapes, and erotica. In the late Edo and early Meiji period, during the latter-half of the nineteenth century, "toy pictures" or omocha-e (おもちゃ絵) became popular. Considered an inferior form of ukiyo-e, these prints were generally made for children and took many different forms, including toy theatres, paper dolls, board games, dioramas, and magic lanterns. Much like the paper toys being produced in Europe at the same time, omocha-e were often sold as single sheets which children could cut out and assemble themselves.

Despite their rarity, a wide range of omocha-e are held in the Temperley Collection, including a model Kabuki theatre. When folded, the print shows a portrait of famous Kabuki actor Ichikawa Danjuri IX as his character Watonai, after the respected ukiyo-e artist Kunichika. The print can be unfolded to reveal the inside of a theatre, with the narrator seated on the stage and the audience filling the rest of the room. Flaps can be turned to reveal different members of the audience, actors, and scenery. The same form is found on a print of a traditional Japanese temple, with two women kneeling before the shrine, and on two prints showing traditional Japanese houses inhabited by anthropomorphised cats. One cat is sewing, another cooking, and a mother and father cat are helping their kitten son put on his kimono. Ukiyo-e artist Utagawa Yoshifuji had popularised the theme, with humorous prints of cats at the bathhouse or the theatre.

One print appears to depict a shop with a checkered awning, which stocks paper lanterns. In addition to the theatre, houses, temple, and shop, there is also a paper model of the Tsukiji Hotel. Built in 1868 in a European style, and sadly destroyed by a fire just four years later, the establishment is considered to have been Japan's first hotel, at least according to Western sensibilities. Elements of the building's facade can be popped-up and kept open with the roof panels, reinforced by small wooden sticks, and to the verso chopsticks can be inserted to support the whole. Inside the hotel, European figures appear seated and standing, and atop the roof, there seems to fly a Norwegian flag.

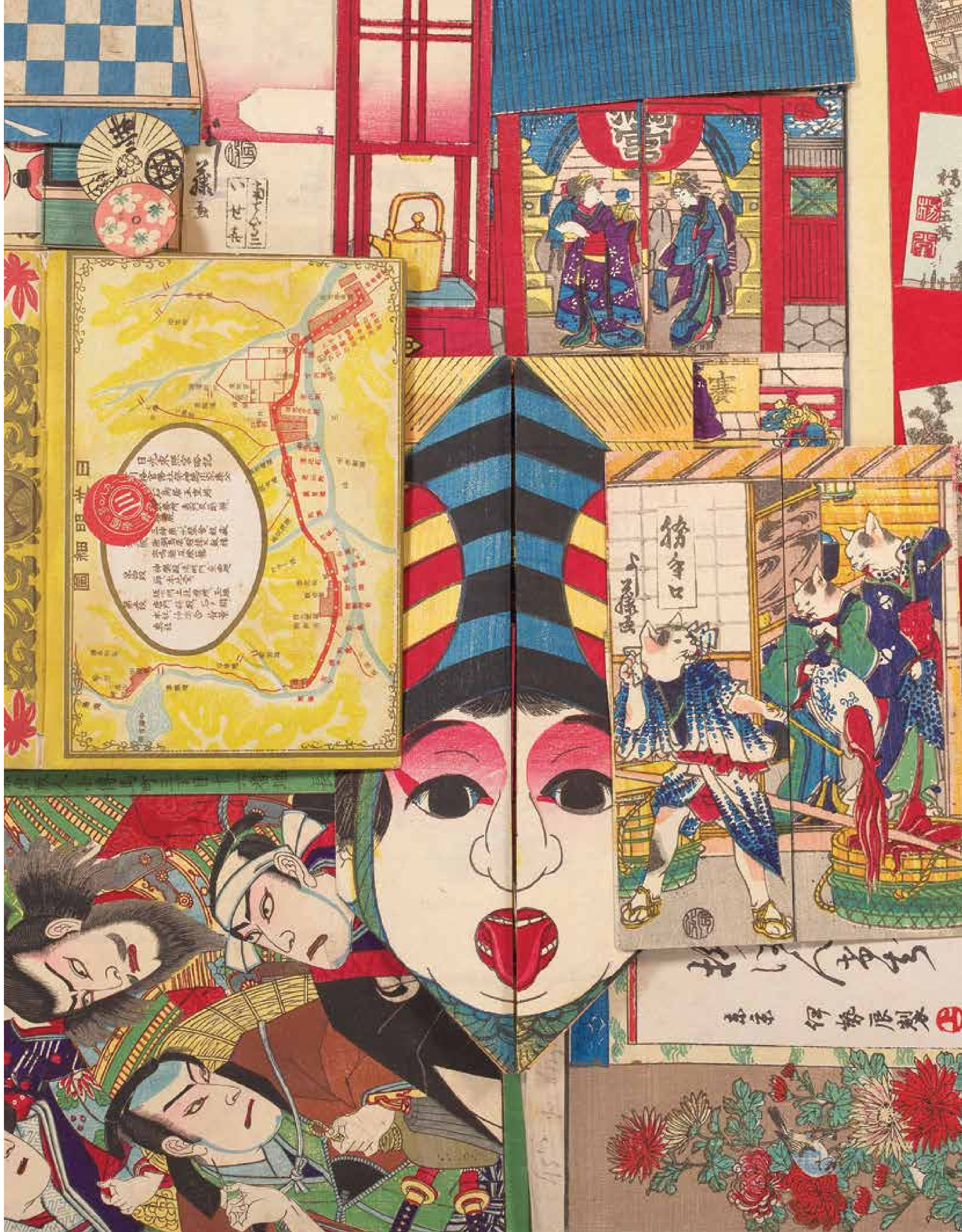
A "scare reveal" omocha-e appears to be a normal tea-cabinet, but when opened reveals a whole host of spooky creatures, with a man-eating demon at the centre! Another folding sheet shows a leering face with its tongue out, similar to the grotesque designs often found on Berabō kites. It does not appear to be a kite, however, since it unfolds into a room, with removable parts. There are also several games, including the board games Juroku Musashi, in which players compete to capture each other's





tokens, Sugoroku, which has players race around Tokyo from Shimbaski Station to Asakusa, and Shogi, or Japanese chess, although there are no pieces included.

A tourist map of Nikko, a small city situated in the mountains north of Tokyo, opens up to reveal an intricate pop-up of the city's Tosho-gu shrine, dedicated to Tokugawa Ieyasu, the founder of the Tokugawa shogunate which effectively ruled Japan during the Edo period. The card was published in the 1930s, when domestic tourism was growing within Japan.



A manic musician

182 [ANONYMOUS]

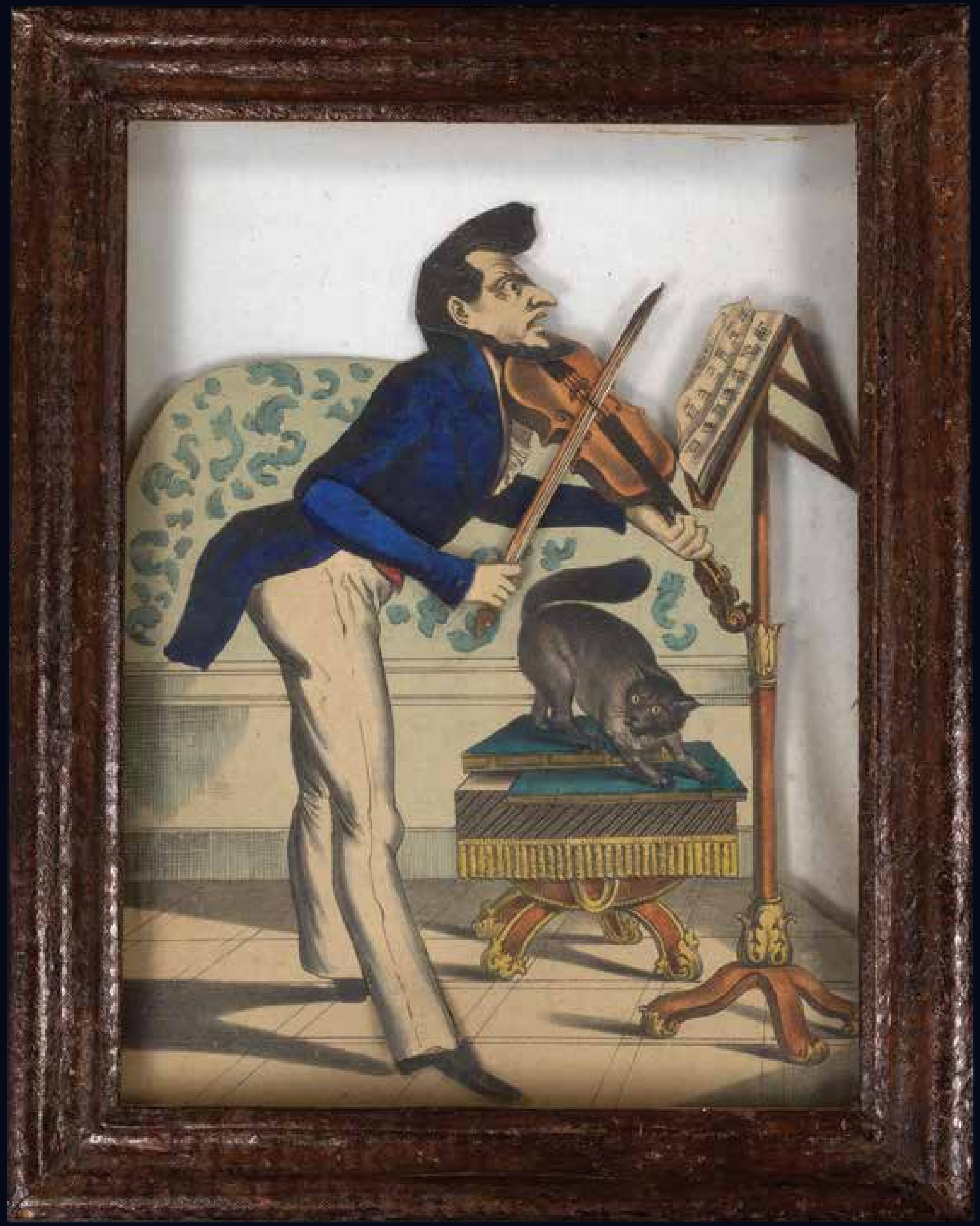
[The Fiddler wind-up toy].

Publication
[Germany, mid-nineteenth century].

Description
Engraved print with three articulated overlays and contemporary hand-colour, encased in glass-fronted wooden box (270 by 210 by 80mm), containing music box and gears, with two rotating keys.

Number of items
1

A moving musical box operated by two keys which, when turned, make the fiddler play a rippling melody. The main image shows the violinist bent over his instrument, standing in front of a music stand with a cat on the stool besides him. One key winds up the drum within the box, the other winds up the internal mechanism which causes the fiddler's articulated arm, head, and foot to move; the arm violently bows the instrument, the head nods up and down, and the foot taps.



An acrobatic automaton

183 [WALLIS, A. R.], probably

Leotard.

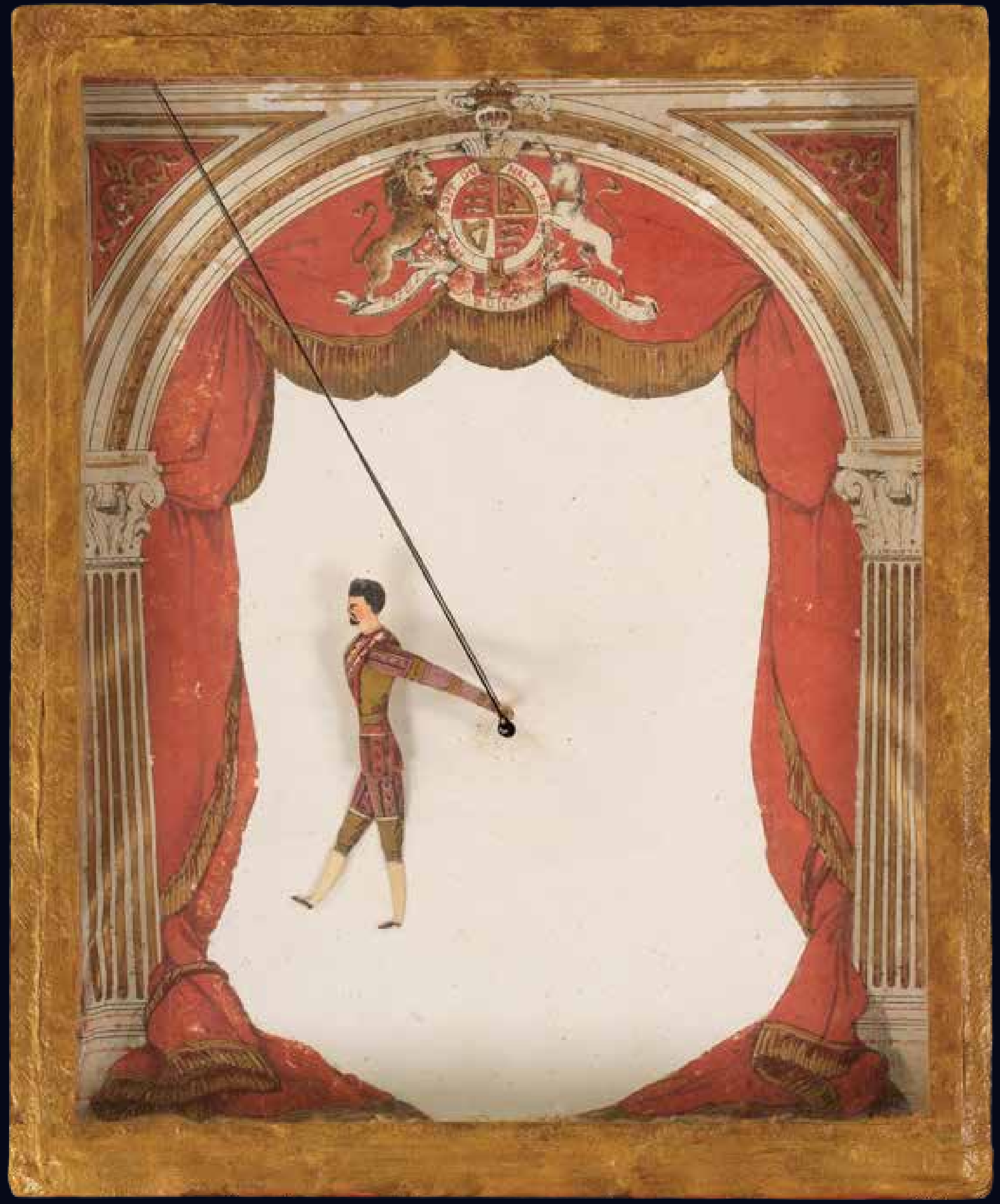
Publication
London, Brown, Blondin & Co., c.1863].

Description
Mechanical sand-toy, printed figure with hand-colour, pasted on cardboard and articulated at limbs, painted backdrop, pin at centre, pasted label, encased glass-fronted wooden box (245 by 200 by 90mm), painted red.

Number of items
1

French acrobat and trapeze-artist Jules Léotard, from whom the clingy one-piece takes its name, is depicted in action in this Victorian sand-box toy. A small articulated figure representing Léotard is connected at its hands to a central peg, and encased within a box with a painted theatrical background.

The main box contains a quantity of sand which, after it has been "turned twice to the right", begins to fall gradually onto a wheel, which in turn causes the central mechanism to make the acrobat spin round and round on his trapeze. These sand-operated automata were particularly popular during the mid- to late-nineteenth century in Britain, and were produced by a select group of craftsmen, including W.H. Cremer and A.R. Wallis. Wallis made other acrobatic automata representing Jules Léotard for Brown, Blondin & Co., a firm that does not appear in connection with any other documents or products. It is possible that it was established purely for the sale of these toys following Léotard's visit to London in the early 1860s.



A Punch picture puzzle

184 [ANONYMOUS]

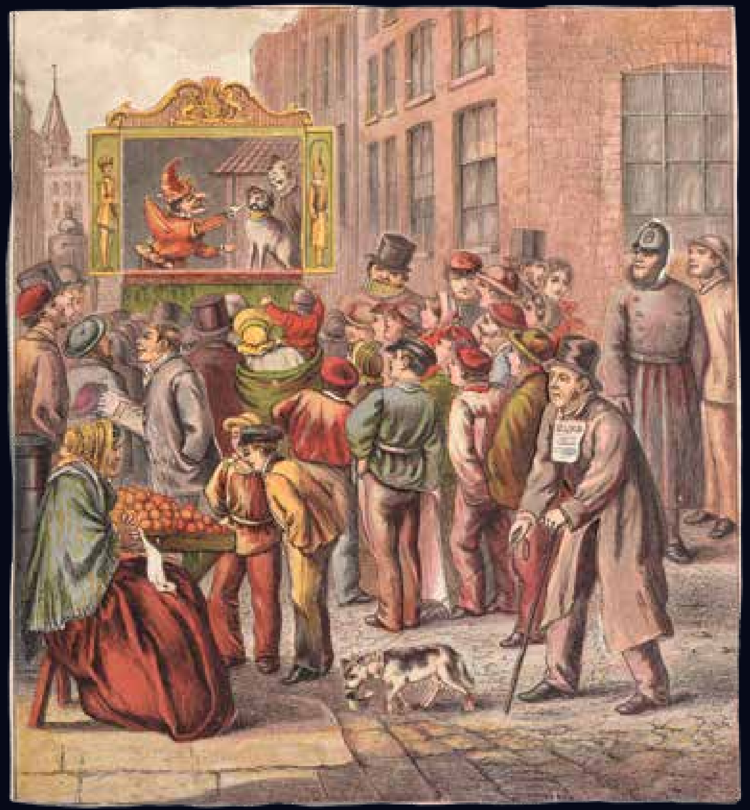
[Punch and Judy picture puzzle].

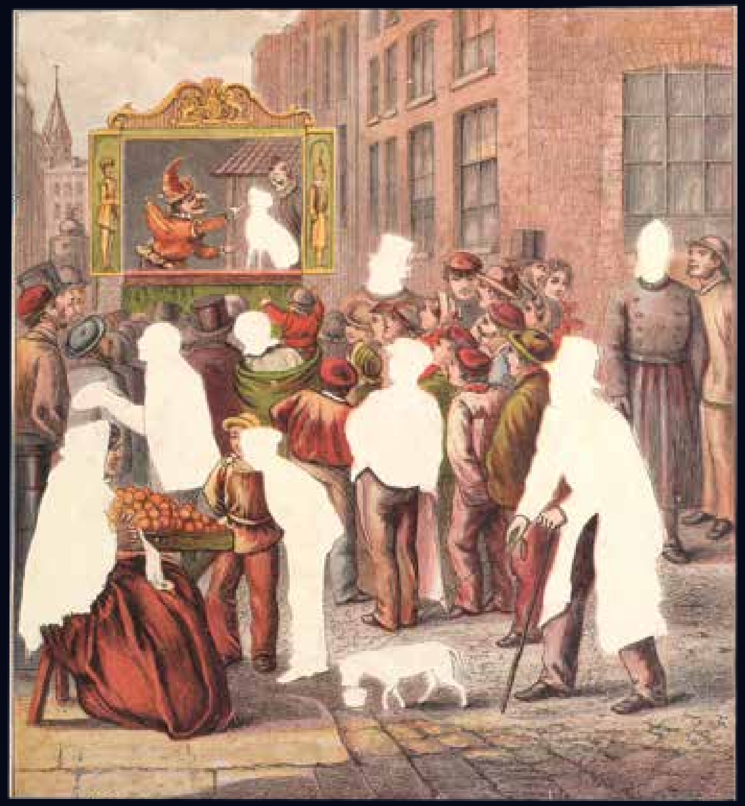
Publication
[London, Frederick Warne & Co., 1874].

Description
Chromolithographed print (230 by 205mm) with the blank spaces and the corresponding ten printed pieces (various sizes), with two pieces applied to sheet with gum arabic.

Number of items
1

During the 1870s, Frederick Warne & Co. published a series of children's books called 'Warne's Picture Puzzle Toy Books'. Each edition consisted of six chromolithographed scenes with different themes, including holidays and trades; every scene had multiple blank spaces, which were to be filled with the correspondingly-shaped objects and items printed on a separate page, waiting to be "cut out neatly and stuck on with Gum Arabic". The present print is taken from one of Warne's Picture Puzzle books, and shows a street theatre, with a crowd gathered to watch a Punch & Judy show. Ten pieces have been cut-out to fill in the blanks, which include a gentleman's top hat, a man begging among the spectators, and Toby the Dog, a puppet in the show. Punch himself, and part of the theatre's framework, have already been stuck down neatly on the sheet.





MACHINATIONS

Articulate matter

185 [VARIOUS MAKERS]

[Nine Articulated Figures].

Publication
[Britain, nineteenth to mid-twentieth century].

Description
Nine printed figures (various sizes), with fabric embellishments and hand-colour, some hinging at joints with split pins or tied by string, one uncut, one housed in original box with instruction booklet, one housed in paper envelope, various stickers and pencil inscriptions to versos.

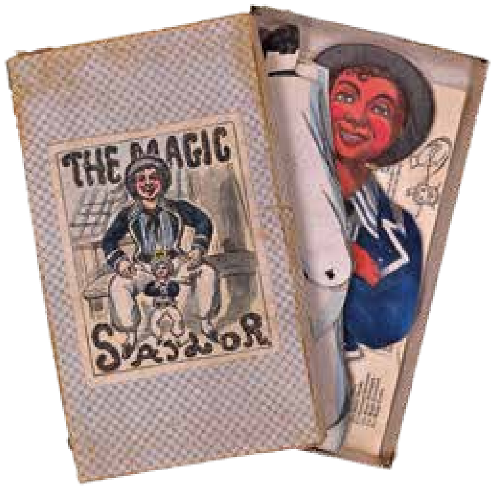
Dimensions
Smallest: 270 by 115mm
Largest: 375 by 340mm

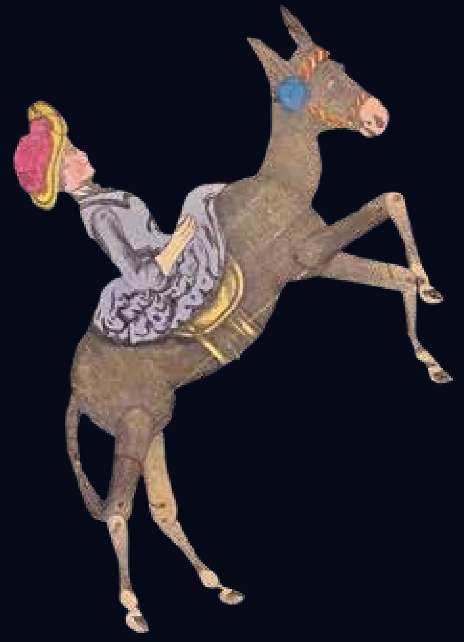
Number of items
9

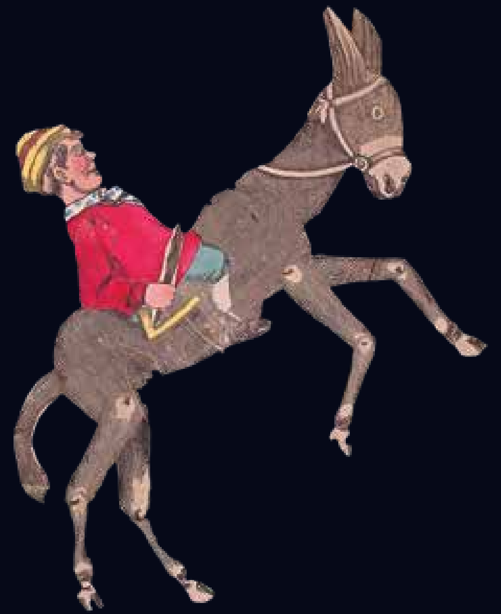
Articulated figures were one type of moveable children's toy popular during the nineteenth century. Like two-dimensional dolls or marionettes, these paper figures could be brought to life by moving one of their hinged joints. 'The Magic Sailor' by Clarke & Co. of London was part of the firm's 'The Magic Figures' series, and is advertised as an "amusing figure, which will, when placed on the ground, immediately commence dancing in perfect time to any tune, astonishing all present, and defying detection". The accompanying instruction booklet informs the user of how to create such an effect.

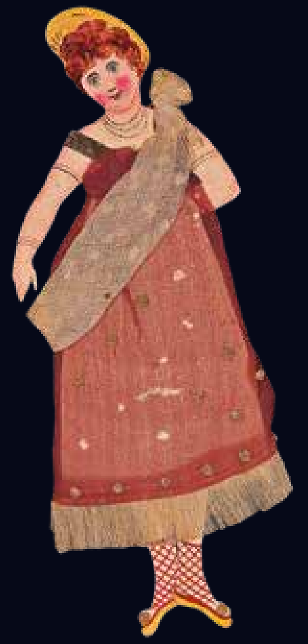
Toymaker Auguste Loriot, who stocked all manner of paper goods at his shop at 60 New Bond Street, sold a paper doll, whose dress is made out of real fabric and shoes embellished with sequins. During the first half of the twentieth century, 'The Puppet Centre' in Stratford-upon-Avon sold an uncut sheet featuring "Clown Baldo". The clown could be cut out and then assembled using the split pins attached in the upper corner; thread or string could then be added, so that the clown could be made to dance like a marionette.

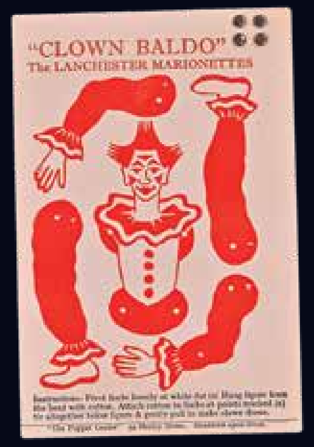
Original pen, ink and colour wash figures include a pair of finely-dressed young gentlemen, whose limbs are tied to their torsos with thread, a couple out on a ride, both riders and horses articulated, two dancers in fancy-dress, the woman's gown made out of fabric, and a Scottish soldier from the 42nd Regiment of Foot, whose kilt is also fabric, and whose legs are dangling pieces of string ending in miniature boots. Likely a handmade gift for a young boy, the latter is housed within a paper envelope inscribed "For George".

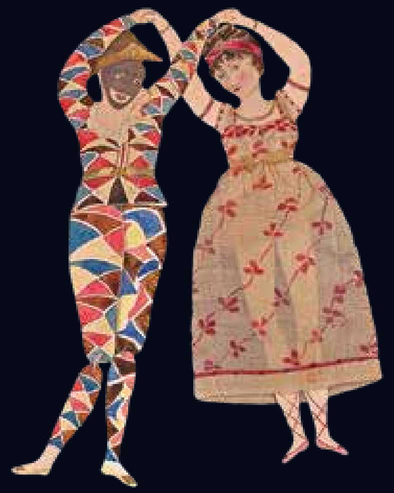












Turn to learn

186 **WALLIS, [Edward]**

Wallis's Revolving Alphabet.

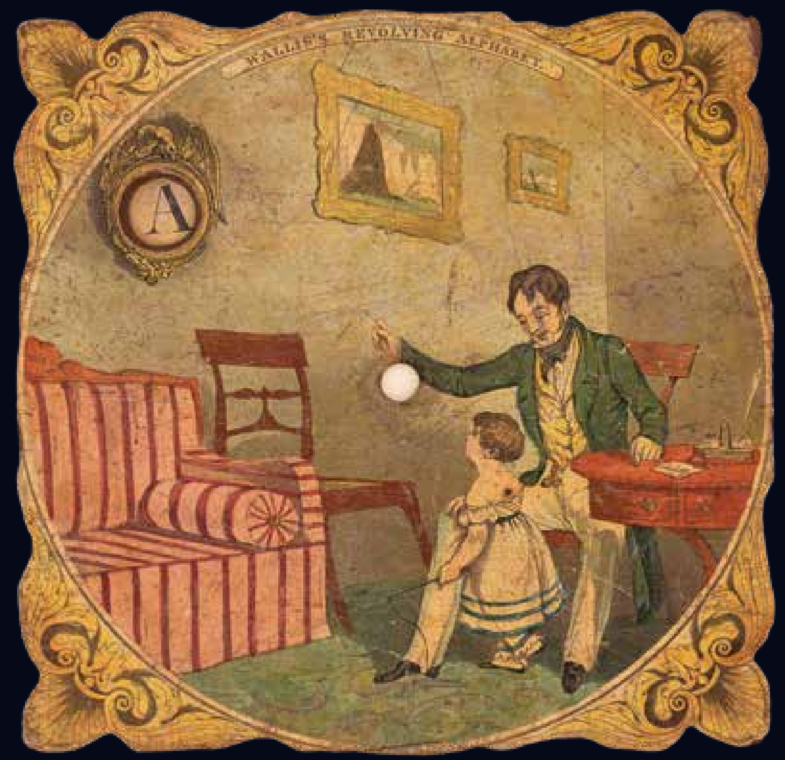
Publication
[London, E. Wallis, c.1820].

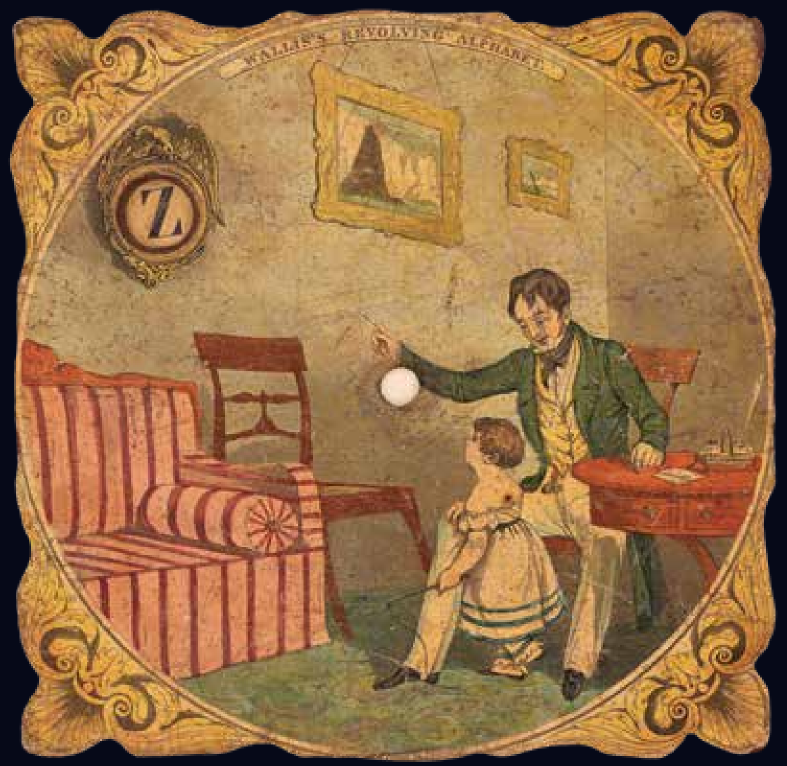
Description
Lithograph print with original hand-colour, window cut in upper-left, behind which is a printed alphabetical volvelle, both mounted on wood, operated by wooden knob at the centre of the print.

Number of items
1

John Wallis published and sold a large range of goods at his various premises in London from 1775 until his death in 1818. In addition to maps, charts, prints, musical scores, and books, the Wallis firm was one of the most prolific publishers of board games during the Regency and Victorian eras. Under the leadership of his son Edward Wallis, the company continued to publish interactive and novel products aimed at children and families. Among these was 'Wallis's Revolving Alphabet', a tool to help parents teach their sons and daughters the alphabet. The main image shows a father pointing towards a clock or mirror on the wall, through the window in which the user can see a letter. When the knob at the centre of the print is turned, the internal volvelle rotates to cycle through the alphabet, with the child undoubtedly meant to recite the letters one by one.

Provenance
Inscribed on the verso, in a contemporary hand "Charlotte P. F'ct".





The wheels on the prints go round and round

187 SLY, Richard Evan; William SPOONER; W[illiam] FOLLIT; CHAPMAN & HALL; J.A. REEVES; and others

[16 Rotating Pictures].

Publication
London, [c.1840s].

Description
16 printed and / or pen and ink and watercolour drawings (various sizes), some colour printed or with contemporary hand-colour, 15 with volvelles, one with spinning dial.

Dimensions
Smallest: 230 by 195mm
Largest: 410 by 270mm

Number of items
16

From 1839 to 1847, Richard Evan Sly engraved a handful of revolving prints under the banner 'R. Evan Sly's New & Amusing Mechanical Prints', which were sold by a number of London printsellers. Each lithographed scene has one or more windows cut into it over the characters' faces. Pinned to the verso is a rotating paper wheel, with a large number of alternative facial expressions. The wheel can be turned to cycle through a variety of smiles, grimaces, and leers to transform the main image. The Temperley Collection contains eight of Sly's mechanical prints: 'A Charming Young Sentinel'; 'The Bachelor's Looking Glass'; 'The Rivals'; 'The Infant' ("Mewling and peuking in the Nurse's arms"!); 'A Few of my Fair Admirers' (two examples); 'Grimaldi's Drolleries'; 'Garrick and Hogarth or the Artist Puzzled'. The latter is the most sophisticated, with the portraits that appear on Hogarth's canvases changing, in addition to the faces of the artist and his sitter.

Other revolving transformation prints include William Spooner's 'Changing Drolleries', with examples showing a family playing music together, and a couple bickering in bed, Dean's 'The Royal Oak', in which revolving portraits of the royal family are set within a literal family tree, William Follit's 'Punch's Locomotive Picture Gallery', which shows the puppet displaying a selection of 240 pictures, and Chapman & Hall's 'Physiognoscopography', or 'Anatomy of the Stage', which cycles through 288 portraits of characters and actors.

Toymaker and publisher J. A. Reeves published a game called the 'Prophetic Index and Path to Matrimony', which is "dedicated to every unmarried sun & daughter of Adam". The octagonal chromolithograph has a church at its centre, with a clock whose hand can be made to spin. Complicated pathways lead to the entrance, along which finely-dressed people wander in couples or groups. On the verso, the rules are explained:

"1. Any Lady or Gentleman may name their age, or a number between 13 and 50, and believe that this apparatus never told an untruth, although first cousin to a fortune teller.

2. The holder of this, will then turn the Index within, taking care not to press the outer Cards too tightly together, until the Number mentioned presents itself over the Church Door.

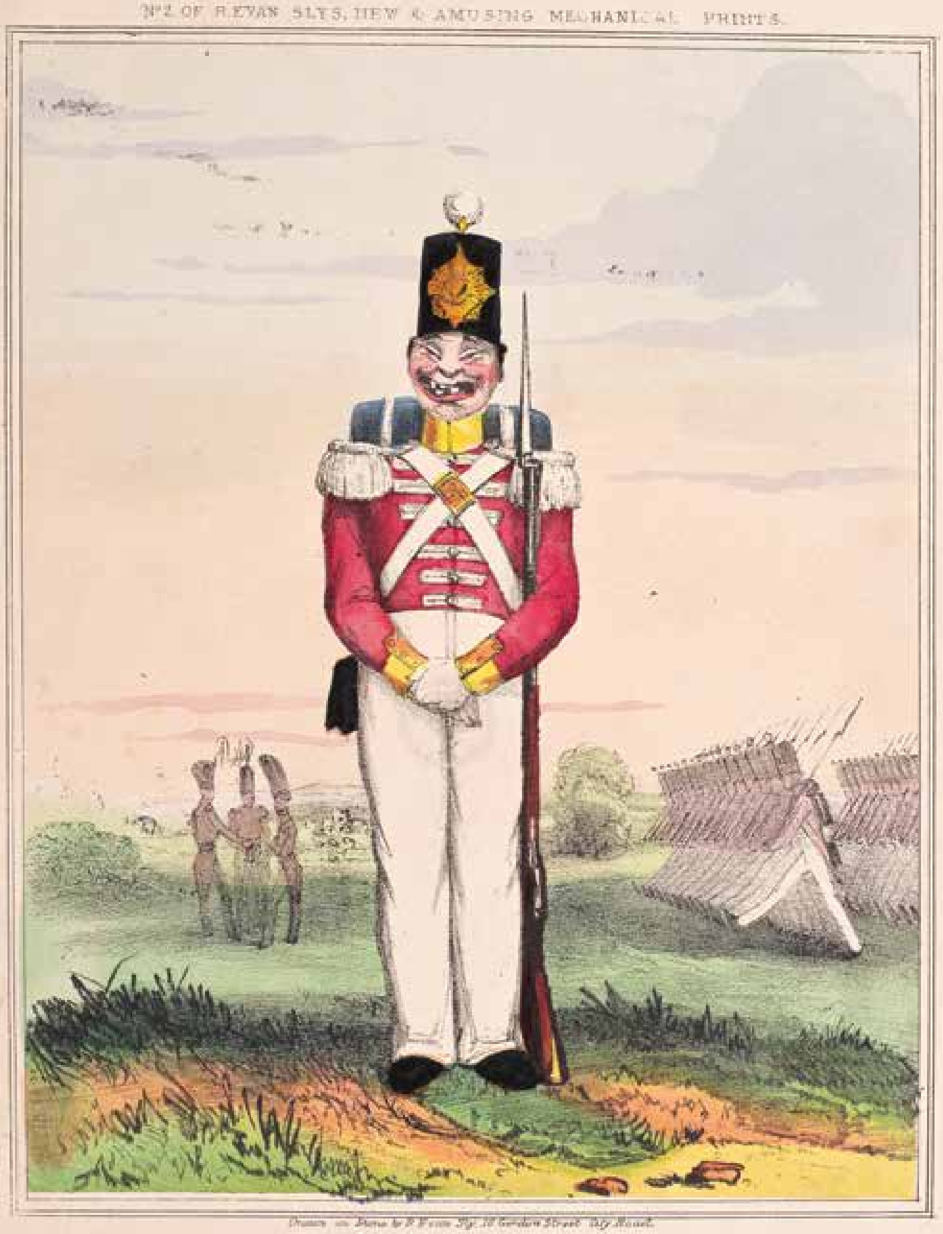
3. The Door may then be opened without further ceremony, and the long looked for secret unfolded."

When the door is opened, it reveals a prophecy, for example:

"Your changeable fancies you soon must forego,
Or they'll plunge you in misery, affliction, and woe;
For many a heart has been wounded already
By conduct so wavering, so light, and unsteady".

One volvelle, entitled 'Choosing a Husband', shows a woman sitting at her table, contemplating portraits of various suitors; the caption reads "ah there's a decent looking fellow at last". Another, manuscript, volvelle, made by one William Hart at "Mr Well's School", allows the user to calculate the time difference between major cities such as London (in bold), Berlin, Bombay, "Pekin", and Washington. By turning the volvelle so that, for example, London is in line with the Roman numeral representing four o'clock AM, it is shown to be midnight in the Chinese capital. Along the lower edge is the Italian phrase "fatti e non parole" ('deeds and not words').

Nº2 OF R. EVAN SLYS, NEW & AMUSING MECHANICAL PRINTS.



Drawn on Stone by R Evan Sly 10 Gordon Street City Road.

A CHARMING YOUNG SENTINEL,

THE DELIGHT OF HIS CORPS.

London Pubd. R.E.S. September 9th 1844.

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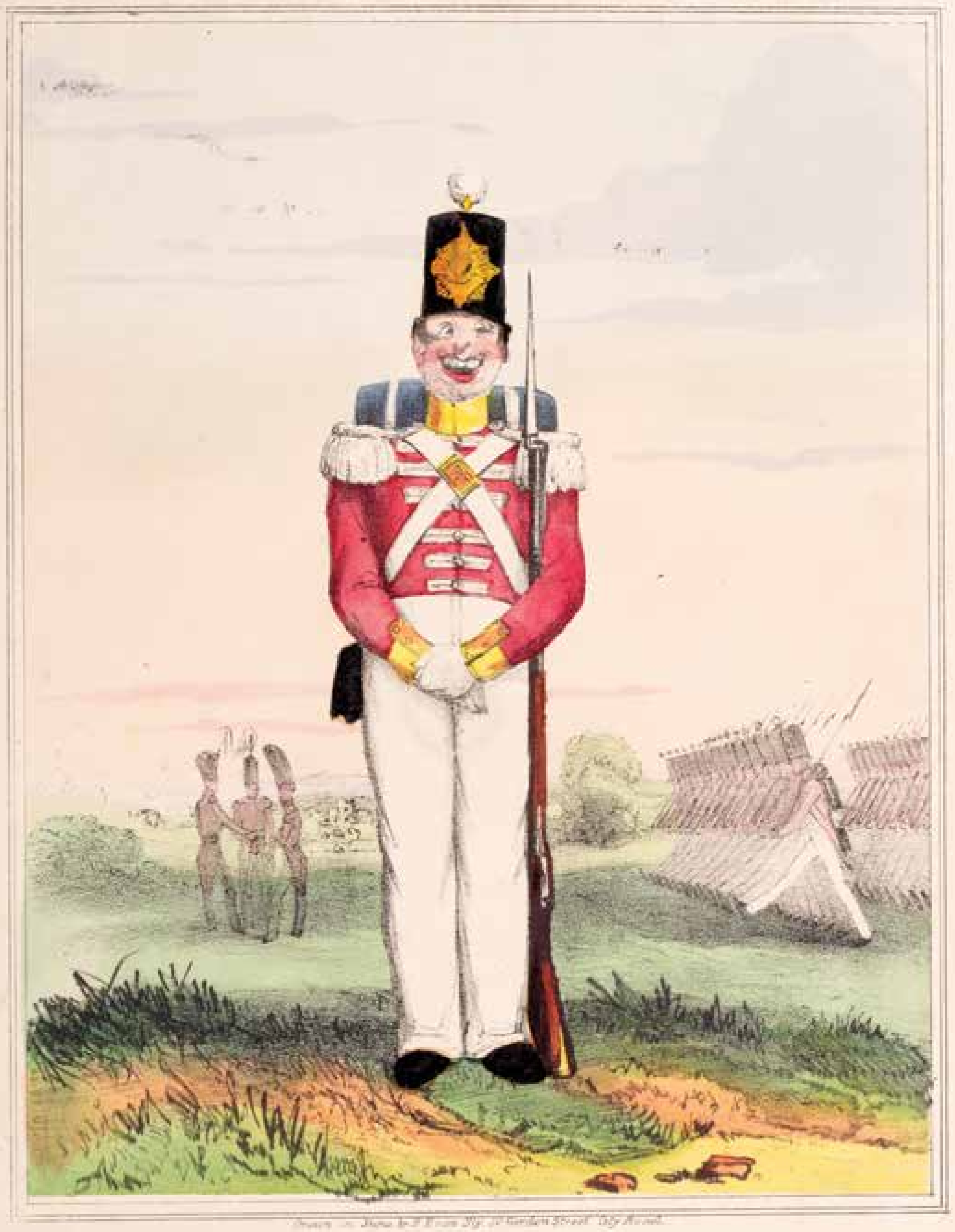

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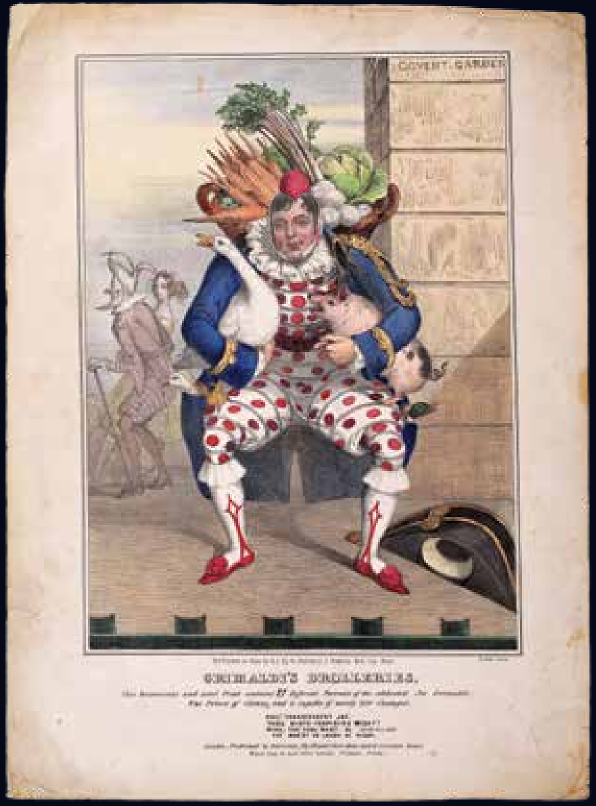
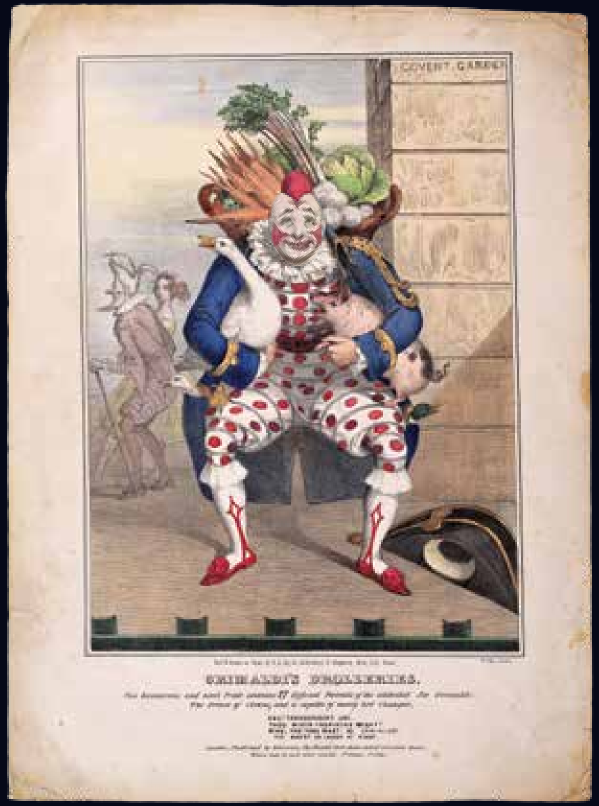

COVENT GARDEN
GRIMALDI'S DROLLERIES.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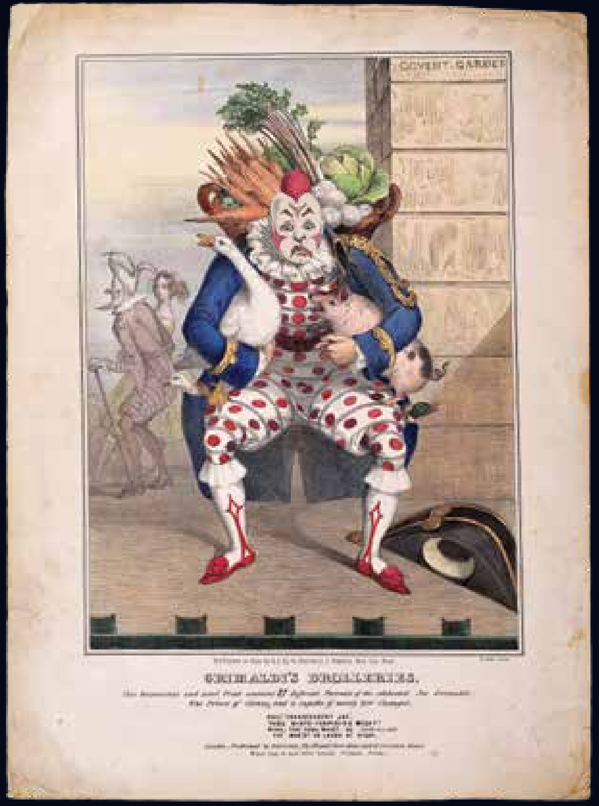
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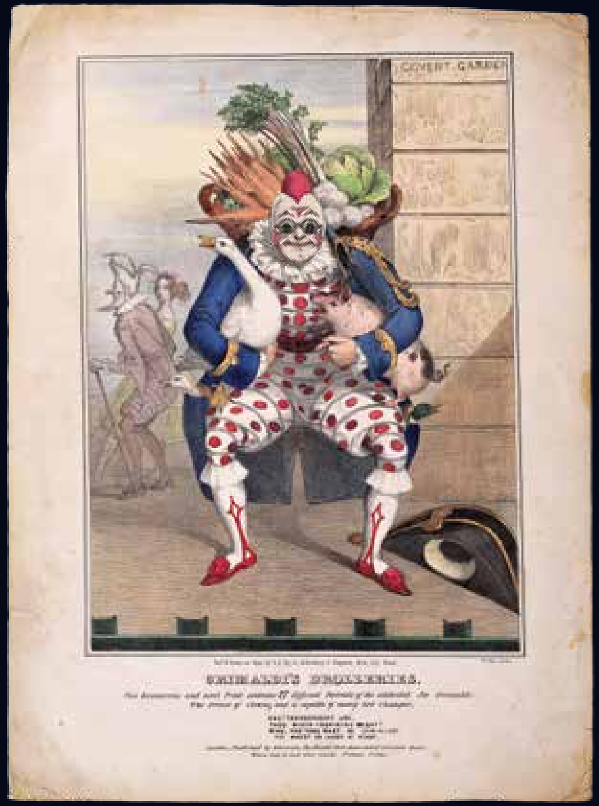
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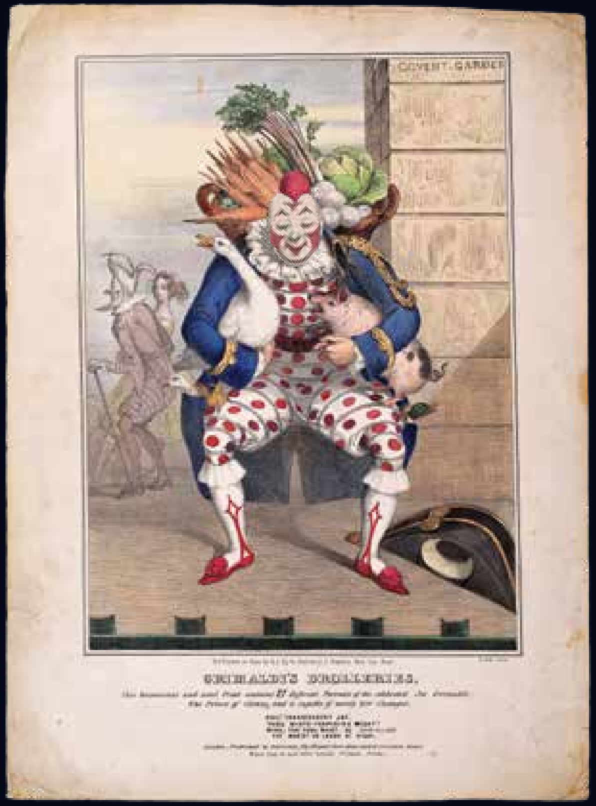
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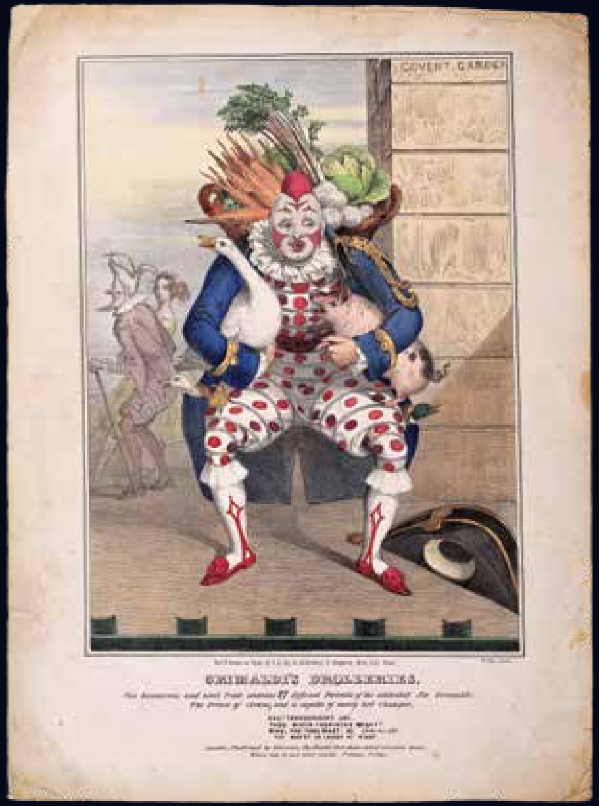
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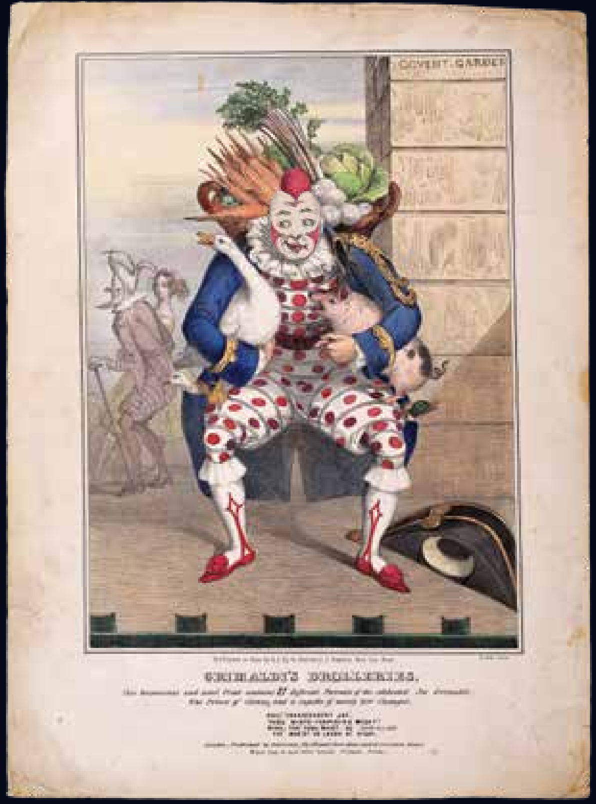
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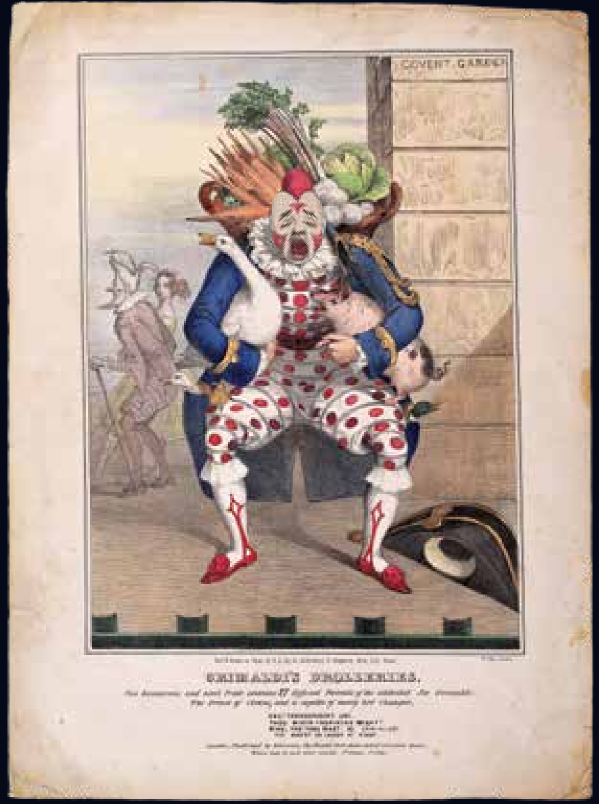
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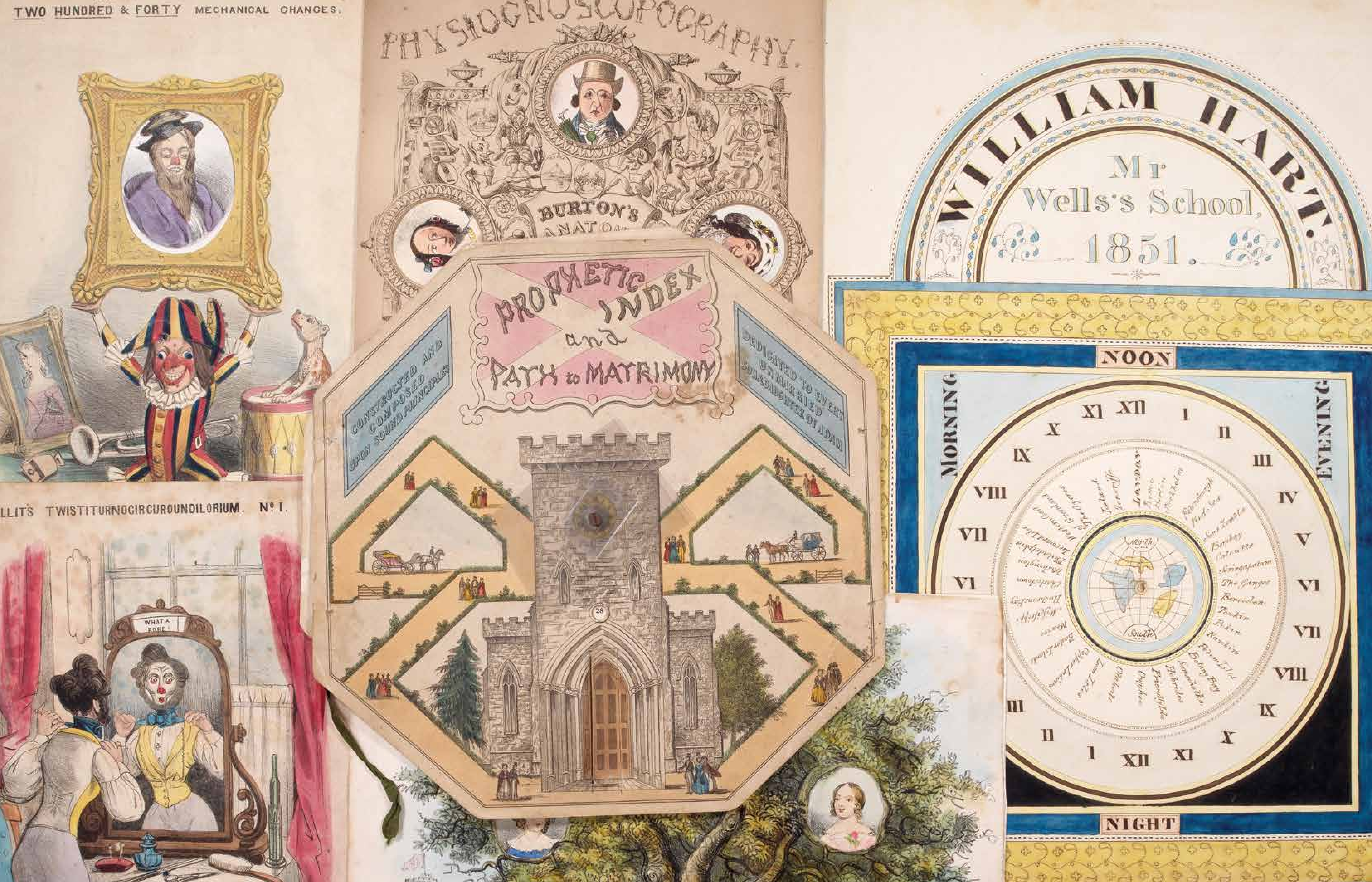

TWO HUNDRED & FORTY MECHANICAL CHANGES.
PHYSIOGNOSCOPOGRAPHY.
BURTON'S
ANATOM
WILLIAM HART.
Mr
Wells's School,
1851.
PROPHETIC INDEX
and
PATH to MATRIMONY
CONSTRUCTED AND COMPOSED UPON SOUND PRINCIPLES
DEDICATED TO EVERY UNMARRIED SON & DAUGHTER OF ADAM
28
NOON
MORNING
EVENING
NIGHT
XI XII I II III IV V VI VII VIII IX X
XII I II III IV V VI VII VIII IX X XI
North
South
London
Bombay
Calcutta
Seringapatam
The Ganges
Pekin
Nankin
LLIT'S TWISTITURNOGIRCUROUNDILORIUM. No I.
WHAT A BORE!

A complete set of Tuck's Mechanical Animals

188 RAPHAEL TUCK & SONS

Father Tuck's Mechanical Animals and Birds.

Publication
London, Raphael Tuck & Sons, [1910].

Description
Eight numbered sets, each containing between four and eight multilayered colour printed paste-board animal figures with various moveable parts; preserved in original printed paper over paste-board boxes (350 by 260 by 750mm).

Number of items
8

In the first decade of the twentieth century Raphael Tuck & Sons released a series entitled 'Father Tuck's Mechanical Animals and Birds', in eight sets. Each edition includes six moveable animal models, which "can be placed in hundreds of different life-like attitudes" by manipulating their hinging cardboard joints. To the verso of each figure, its name, both common and Linnaean, and a description are given.

For example, we are told that the leopard "is a subtle and crafty creature, and climbs trees with wonderful agility from the branches of which it drops upon the unsuspecting prey". The Temperley Collection contains a complete set of the model animals, from cat to kangaroo, pig to polar bear; as a result of a publisher's mistake, however, the Japanese Spaniel that was supposed to appear in Series 5 was replaced by the far more patriotic bull dog. On four occasions, the original boxes in which the figures are housed have been repeated:

Series 1 (in Series 5 box):
St Bernard, Cat, Goat, Pig, Donkey, Calf

Series 2 (in Series 4 box):
Bull Dog, Cow, Elephant, Rabbit, Deer, Sheep

Series 3:
Bear, Monkey, Rhinoceros, Lion, Tiger, Zebra

Series 4:
Pony, Camel, Polar Bear, Horse, Leopard, Fox

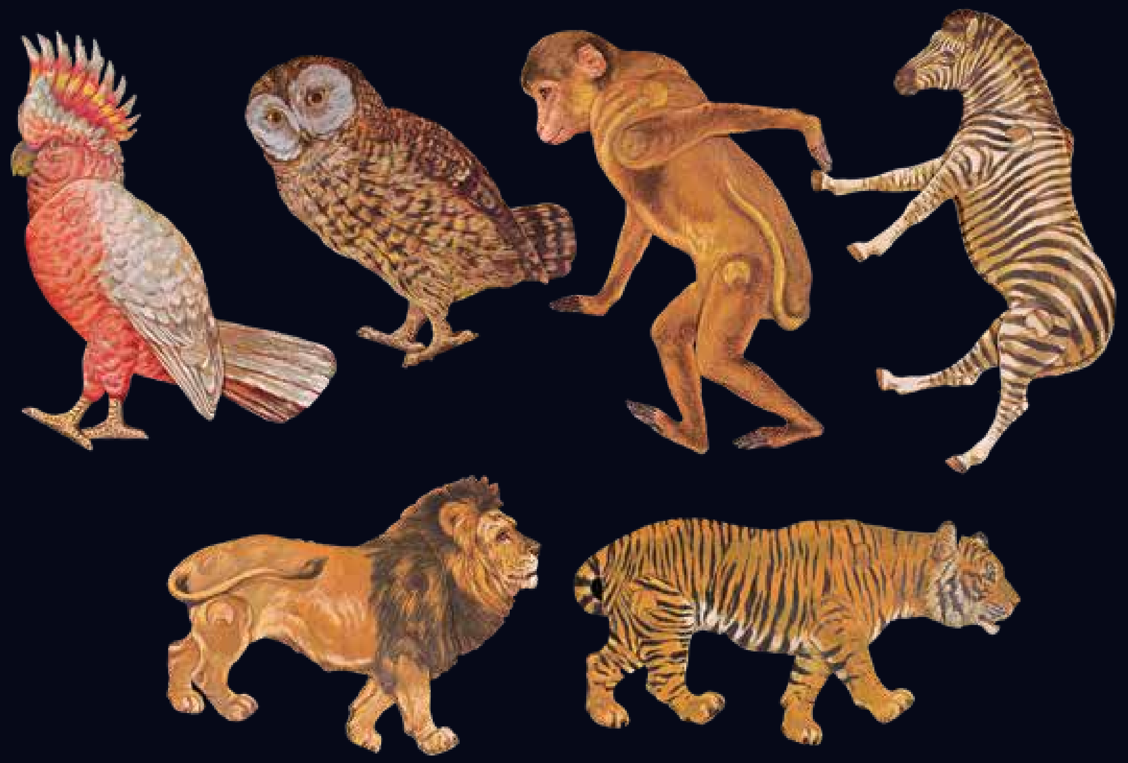
Series 5:
Fox Terrier, Pug, Dachshund, Prince Charles, Irish Terrier, Bulldog

Series 6 (in Series 5 box):
Cat, Collie, Newfoundland, Wolf, Kangaroo, Squirrel

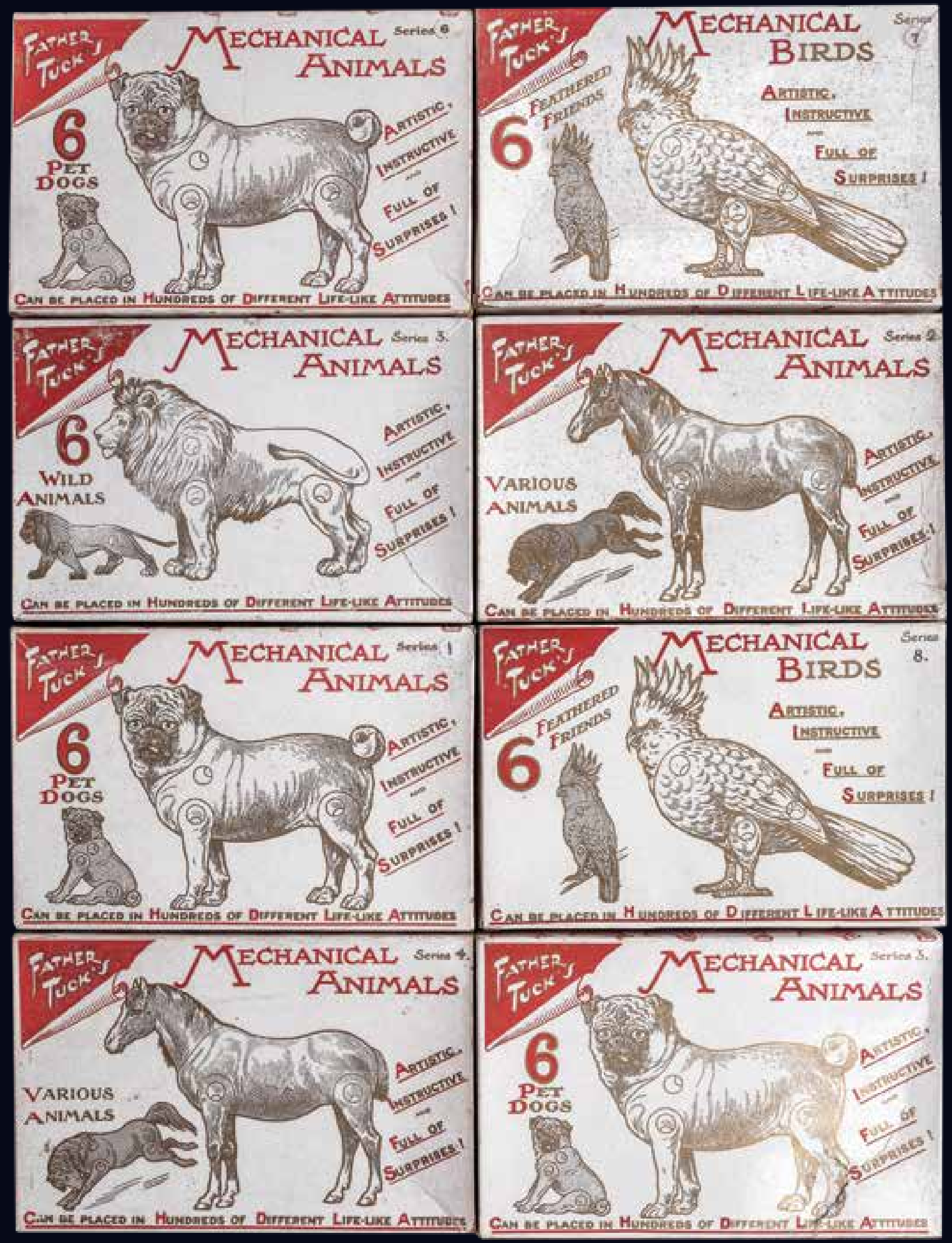
Series 7 (in Series 8 box):
Turkey, Cock, Goose, Hen, Pigeon, Wild-Duck

Series 8:
Owl, Pheasant, Parrot, Jay, Peacock, Cockatoo

German carpenter Raphael Tuck (1821-1900) relocated his family of nine to London in 1864, and within two years had established a shop selling frames and prints, most of which were imported from his native country. Soon Tuck had moved to a larger shop, and recruited his three sons, Herman, Adolph, and Gustave, to join the business. With their



help it soared to new heights, as they ventured into publishing with the manufacture of lithographs, oleographs, and chromolithographs. Children's games and toys formed a successful branch of the business from the late-nineteenth through to the mid-twentieth century, when their premises were destroyed in the Blitz. The early decades of the twentieth century, however, were prosperous ones, with Adolph Tuck awarded a baronetcy in 1910 thanks to the family's contribution to the industry.



Father Tuck's
Mechanical Animals
Mechanical Birds
Series 6
Series 7
Series 3.
Series 2
Series 1
Series 8.
Series 4.
Series 5.
6 Pet Dogs
6 Feathered Friends
6 Wild Animals
Various Animals
Artistic, Instructive and Full of Surprises!
Can be placed in Hundreds of Different Life-like Attitudes

Creative folds

189 [VARIOUS MAKERS]

[21 pieces of Origami].

Publication
[Japan, Italy, and Britain, c.1900s].

Description
21 colour-printed leaves, finished with contemporary hand-colour, folded into an array of complex designs (various sizes), one with a string-pull.

Dimensions
Smallest: 45 by 45mm
Largest: 140 by 160mm

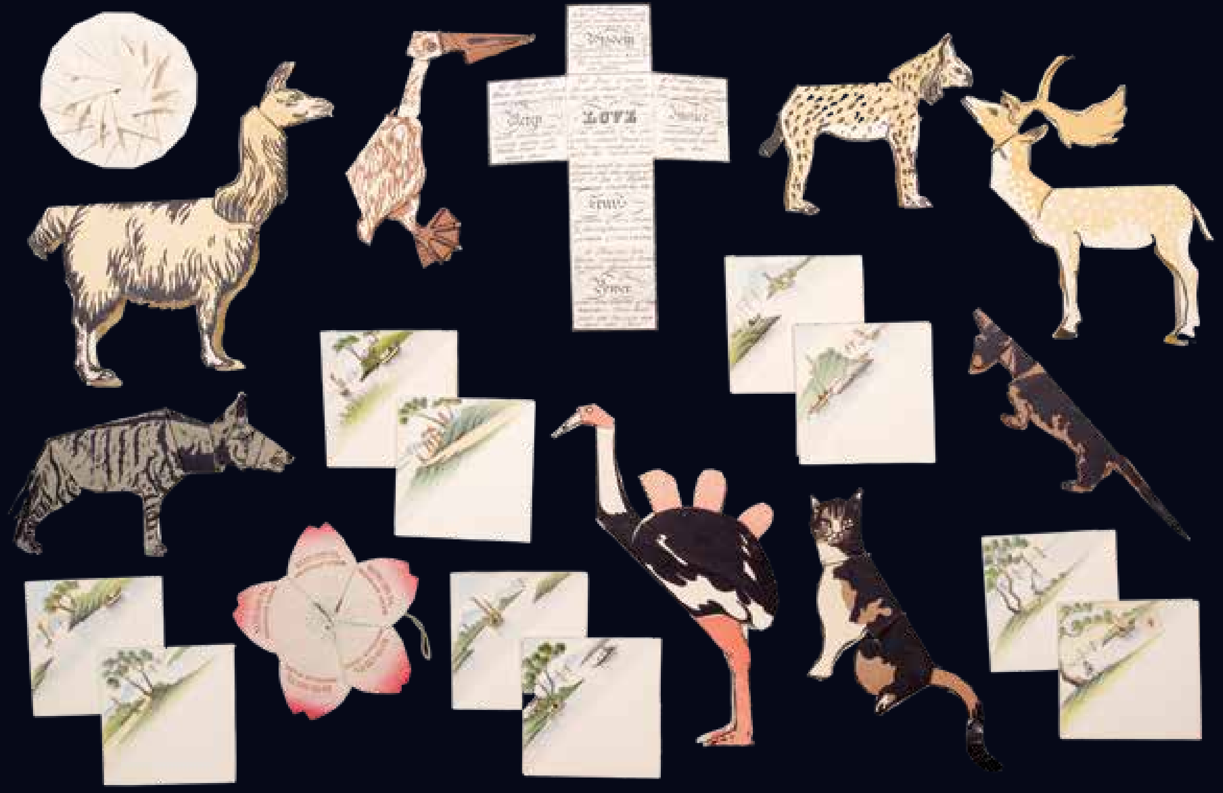
Number of items
21

Although Japanese in origin, the term origami has come to denote all forms of paper-folding regardless of style or tradition.

Among the origami creations in the Temperley Collection is a series of ten folded squares decorated with riverside scenes. Another series consists of eight paper animals which stand up on their own when folded along the lines printed on the verso. The Linnaean name of each creature also appears on the verso, alongside the publisher's trademark and name, Forbiacchio.

There are also three handmade items, including a circular twist tessellation on plain white paper, and a hand-coloured cherry blossom design with "Matsu-Ishi-Ya Porcelain Store" written on each petal. This shop in Yokohama is mentioned in numerous travellers' handbooks for Japan from the late-nineteenth and early-twentieth centuries; it seems that the owners, recognising the market potential of the growing number of tourists visiting the country, produced adverts in English, of which this piece of origami may be an example. A string on the back allows the petals to be pushed up to make the flower three-dimensional.

A devotional origami item, when unfolded, forms the shape of a cross, each panel inscribed with a Christian virtue: love, mercy, justice, wisdom, truth, and power, alongside a Biblical verse.



Origami for kids

190 [ANONYMOUS]

[12 pieces of Japanese origami].

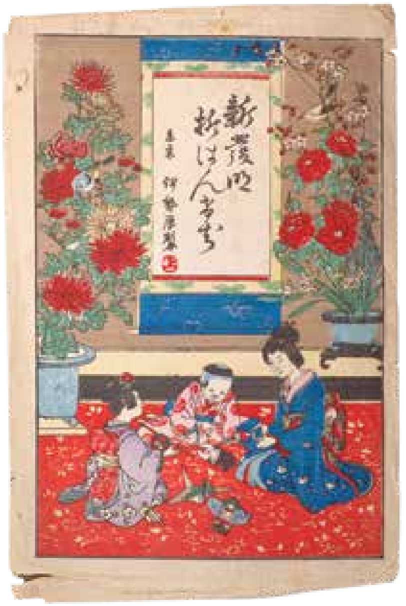
Publication
[Japan, c.1920].

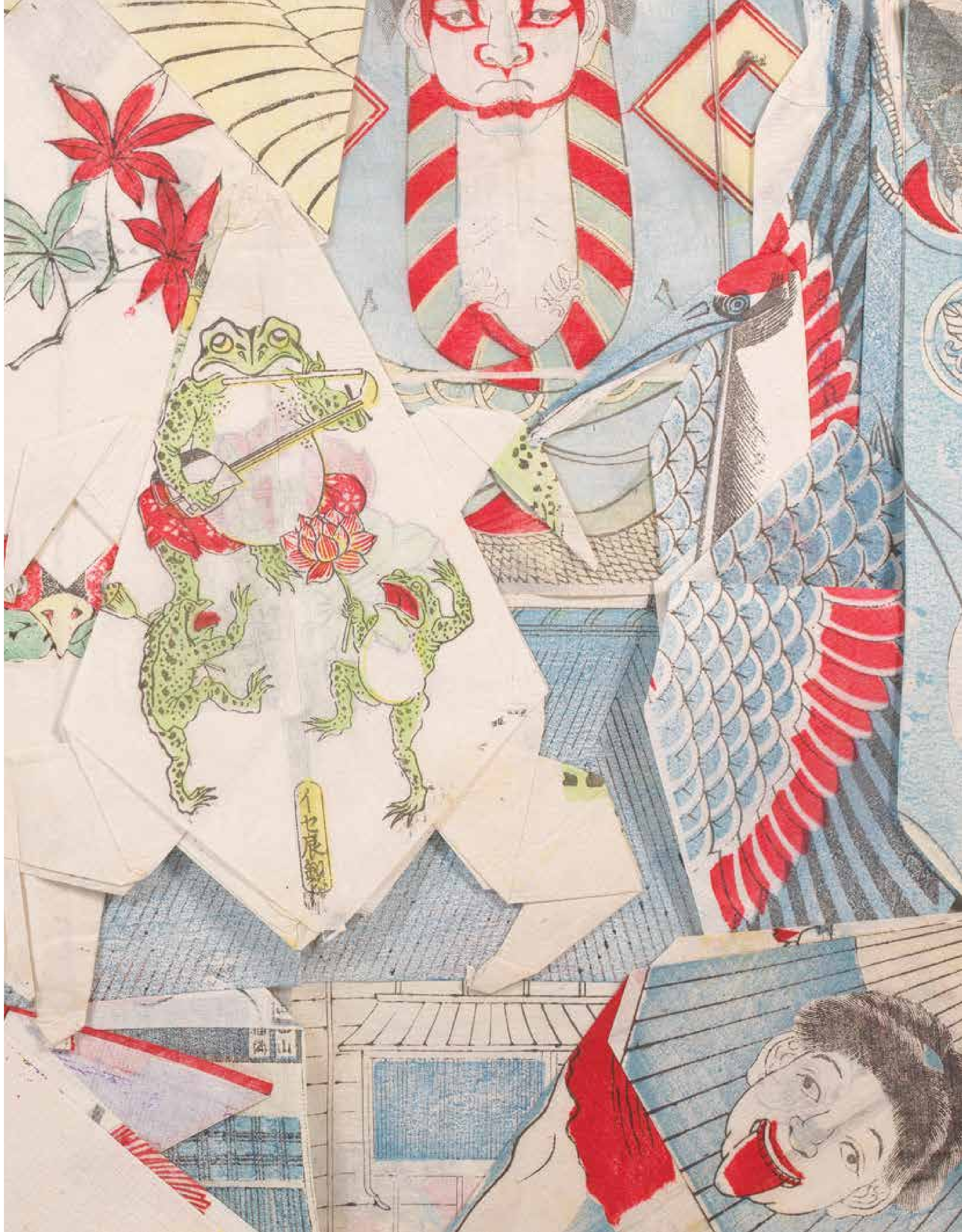
Description
12 pieces of folding origami (various sizes) on crepe paper, woodblock with stencilled colour, housed in original paper wrapper (280 by 195mm) with woodblock print to recto.

Number of items
12

As the price of paper fell during the eighteenth century, the art of origami, which had previously been practised only among the wealthy for formal ceremonies, religious rituals, or gift-giving, proliferated throughout Japanese society. Origami continued to be used on important occasions, but also formed a popular pastime. Even children practised recreational origami, with paper-folding methods appropriate for young children imported from Germany in the mid-nineteenth century, when the previously-isolationist Japan opened its borders to foreign people, goods, and ideas.

The Temperley Collection includes a selection of origami creations, housed in an envelope bearing an ukiyo-e print of a mother and her two children playing with similar pieces. Each item can be folded to reveal or create new designs and shapes, including origami cranes, frogs, and birds, a helmet, and two masks. Many motifs of ukiyo-e art are represented, including kabuki actors, figures from Japanese folklore, and animals.





REALPOLITIK

Principalities and powers

191 [VARIOUS MAKERS]

[46 items relating to the British Monarchy, Global War, and Politics].

Publication
[Britain, Ireland, France, Germany and USA, early nineteenth century to early twenty-first century].

Description
46 printed or pen and ink and /or watercolour drawings (various sizes), with different moveable mechanisms.

Dimensions
Smallest: 65mm (diameter)
Largest: 375 by 275mm

Number of items
46

The Temperley Collection contains a wealth of moveable material related to politics, royalty and war. Propaganda posters, commemorative cards, and social satires are here enhanced by all sorts of mechanisms, including volvelles, pop-ups, and folding transformations. Examples begin in the early-nineteenth century, with the antics of Napoleon, and extend all the way into the twenty-first, with a Christmas card from President Obama.

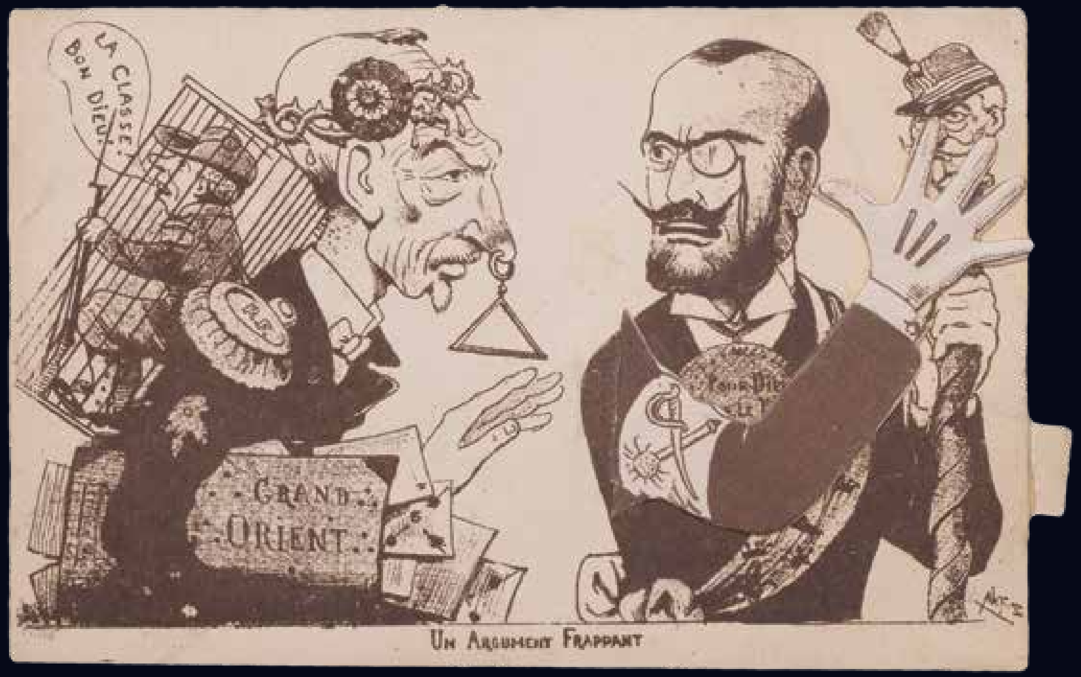
The British Royals have always been the subject of both adoration and antipathy, the former expressed in the huge quantity and variety of souvenirs and memorabilia generated by major royal events such as coronations, weddings, and jubilees. Items encompass celebrations of Queen Victoria; the coronation of her son, King Edward VII; his successor, King George V, including a 'Souvenir Programme of the visit of 'Their Majesties the King and Queen, July 10th, 1913' to Blackburn, which unfolds to create an elaborate tissue fan; and an item commemorating the coronation of his son, the short-lived King Edward VIII, in the form of a fabric souvenir showing the king's profile.

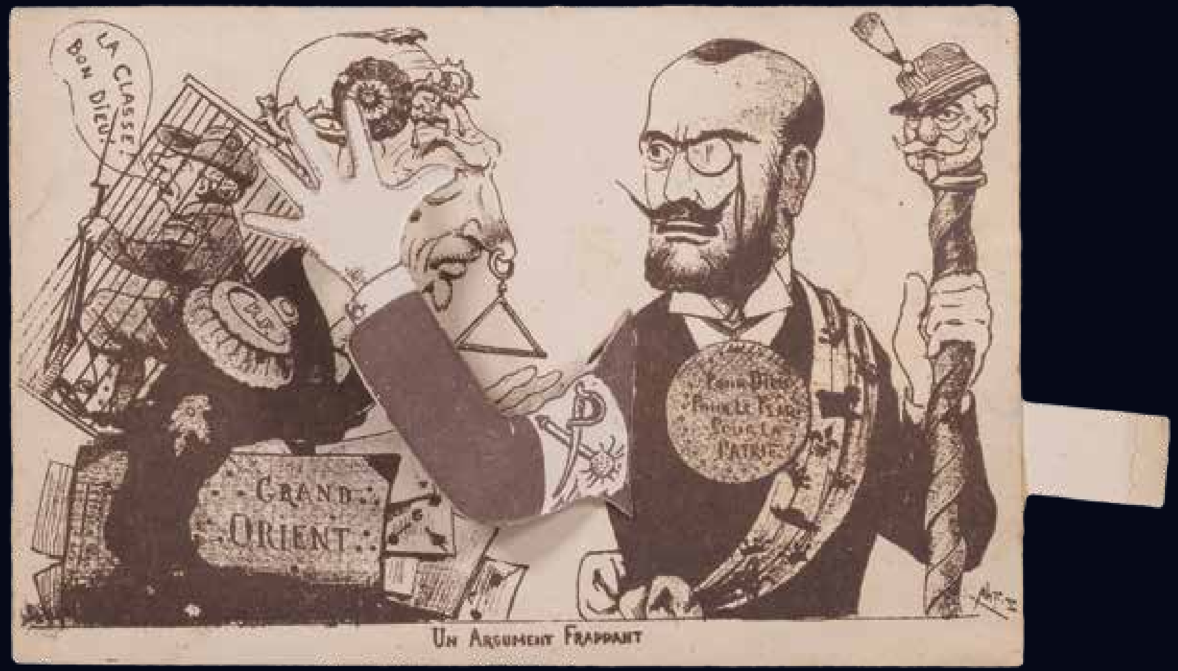
A range of other documents represent many of the wars and conflicts Britain was involved in before and during the reigns of these monarchs, beginning with a small circular box containing 'Twelve battle scenes of different countries with description of each including particular events of Crimean and Chinese War and of Napoleon and Garbaldi'.

The majority of the items, however, are from the First World War, including four puzzle postcards that show wartime scenes and invite the recipient to "Find how London is guarded at night", "Find the arrival of the letter", "Find his sweetheart", and "Find the torpedoed German cruiser". A propaganda poster in the shape of Kaiser Wilhelm II's head suggests one "lift his helmet or pull down moustache" to discover the true "author of Europe's troubles". When the helmet has been slid upwards and the moustache folded downwards, the German leader takes on a devilish form with horns.

Written in English and therefore likely aimed at a British or international audience, a postcard map made in 1920 by the Hungarian Women's National Association shows their homeland with paper panels that allow the country to be partitioned into the regions of Austria, Czechoslovakia, Romania, and Yugoslavia, as proposed by the Treaty of Trianon. Each is labelled with its total landmass and the population of Hungarians it would incorporate.

A print by Tom Smith & Co., inventors of the Christmas cracker, shows a fox in pursuit of a goose labelled "Russia". The caption invites the reader to "fold the paper and find D'Israeli". Benjamin Disraeli's second term as Prime Minister was dominated by the Eastern question, regarding Britain's relationships with the Ottoman Empire and the Russians. His successful negotiations against the Russians at the Conference of Berlin may be represented in this print.





The collection also includes two moveable prints from the United States. The earliest, from the Civil War, is a portrait of Jefferson Davis showing the American politician “after the fall of Fort Sumter 1861”. By pulling the paper tab, the defeat changes to show “the fall of Fort Sumter 1863”. In 1876, Blackwell’s Durham Tobacco published a folding trade card on which was depicted Samuel Tilden, Democratic nominee in that year’s presidential election. Text above his portrait reads:

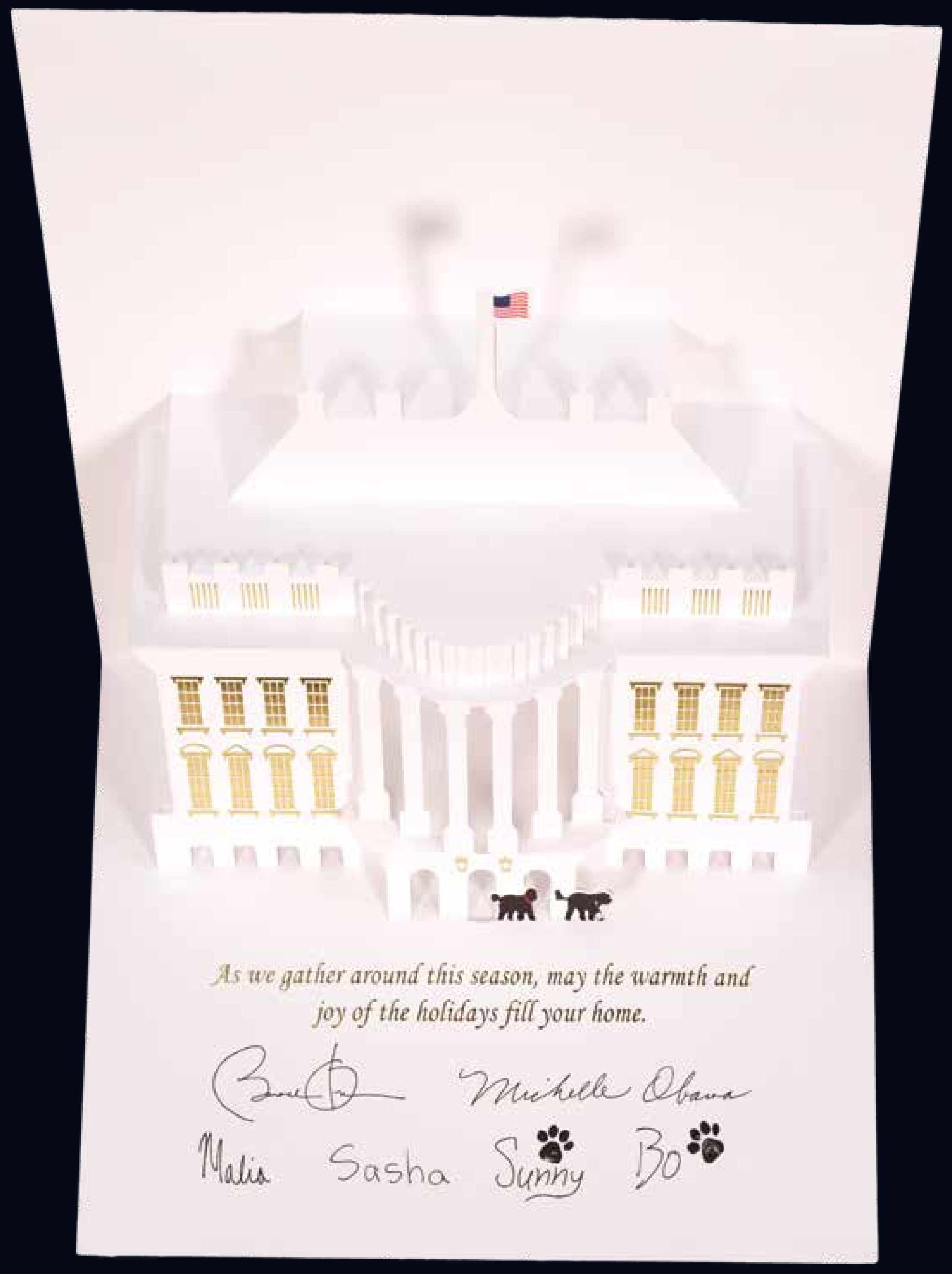
“Come all you true born democrats,
You hardy hearts of oak.
Who know a thing when it is good
And Blacwell’s Durham smoke.
Gave on this face and you will see
Your presidential nominee
The sage and statesman S. J. T.”

The lower half of Tilden’s face can be unfolded to transform him into the sitting president Ulysses S. Grant, ensuring that Blackwell’s appealed to customers on both ends of the political spectrum:

“And all you good republicans
Will surely be enchanted,
When you behold the visage here,
And take the fact for Granted
That he will win, if he will be
Your presidential nominee,
The soldier hero U.S.G.

But though you differ in your views
Political, we hope
You coincide when we remark,
The choicest brand to smoke
Is Blackwell’s Genuine Durham, that
Suits every taste no matter what,
Republican or Democrat.”

Finally, a Christmas card sent by the White House during the Obama administration shows a cut-out silhouette of the iconic building.


As we gather around this season, may the warmth and joy of the holidays fill your home.
Michelle Obama
Malia
Sasha
Sunny
Bo

WORLD VIEWS

Two centuries of the myriorama

192 **BRÈS, [Jean-Pierre]; John Heaviside CLARK; T. T. DALES; Robert HAVELL Junior; C. GRÜNWEDEL; NEWMAN NEAME LTD; and Tom GAULD**

[Nine Myrioramas].

Publication
[France, Britain, Germany, c.1820]-2015.

Description
Nine myrioramas (various sizes), composed of engraved plates, sometimes with aquatint, all with contemporary hand-colour, each dissected into multiple vertical panels; preserved in original publisher's pictorial paper over paste-board boxes.

References
Hyde, 'Myrioramas, Endless Landscapes. The Story of a Craze', in 'Print Quarterly', December, 2004.

Number of items
9

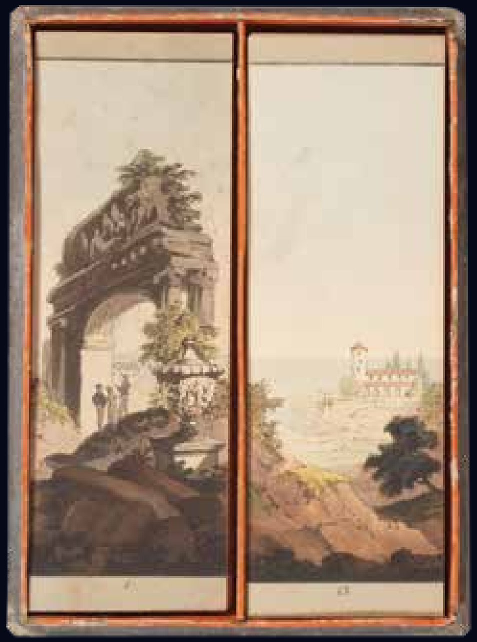
In the early 1820s, French publisher Jean-Pierre Brès produced the first "Myriomara", a set of folding printed sheets to be arranged by the user in a variety of combinations to produce different scenes. Brès's first set, 'Myriorama; Collection de Plusiers Milliers de Paysages' caused quite a stir in the publishing industry, with the Literary Gazette running an article on the new form, and British printmakers racing to produce their own.

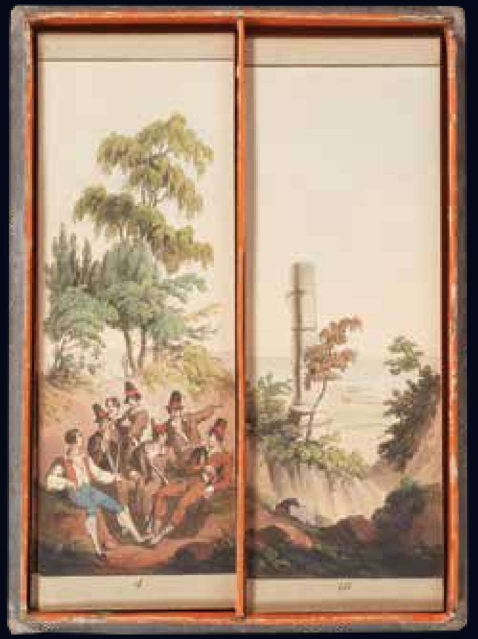
Perhaps in response to the competition his creation now faced, Brès published a second set of myrioramas in 1825, under the title 'Componium Pittoresque, collection de plusieurs milliers de Paysages composés dans divers genres'. The set, here lacking one card, was designed as a rigourous educational tool, to instruct students in the art of drawing. It is accompanied by a 36-page booklet giving instructions in the use of the 'Componium' to learn the secrets of artistic composition, containing discussions of different genres and styles, and finishing with a fold-out table directing the user to different sheets, according to what feature they wish to learn how to draw.

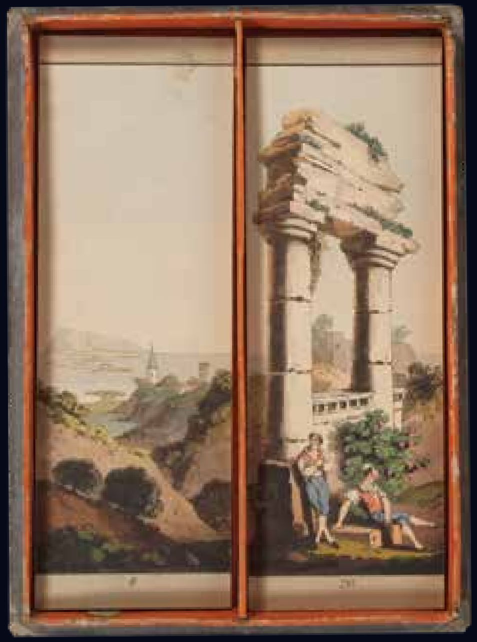
One of the first British printmakers to have reacted to Brès's invention was Samuel Leigh, who published a replica of the original 'Myriorama - Collection of Many Thousand Landscapes' in 1824, and following its success, a new 'Myriorama: Second Series - Italian Scenery' later that year. For both, the landscapes were painted by John Heaviside Clark. The works were an immediate hit, and were even replicated elsewhere in Europe, with a German edition of the first set appearing a few years later, here lacking three cards.

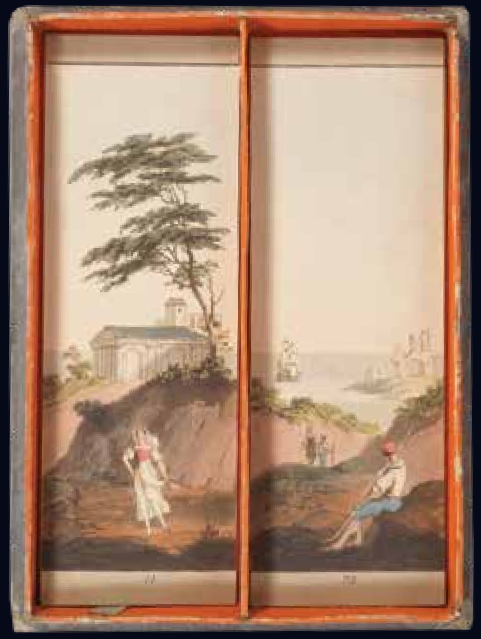
Also published in 1824 was T. T. Dales's 'Panoramacopia', which consists of eighteen aquatinted cards depicting Gothic and classical ruins, houses and churches, and children. Both 'Panoramacopia' and 'Natuorama', published by Robert Havell & Son around 1825, are bound or boxed so as to appear as books. The latter contains views of the River Thames after Robert Havell Junior, one of which has a cut-out viewing frame, here in facsimile, showing Alexander Pope seated in his grotto.

Later in the nineteenth century, several myrioramas were published in Germany with plates by C. Grünwedel. While one set shows typical landscape views, another has a military theme, and is titled 'Schlachten-Myriorama' ('Battle Myriorama'). The 18 cards within can be arranged into "more than a thousand battle paintings". The twentieth and twenty-first centuries also saw some new myrioramas, with Newman Neame Ltd's 'Pictorama' published in the 1950s. "The myrioramic picture game" consists of 12 picture cards and 12 story cards, which "all join together to make complete pictures", telling the story of the fairytale land of Erewon. Whether or not this is related to the Erewhon of Samuel Butler's 1872 utopian novel is unclear! Designed by cartoonist and illustrator Tom Gauld and published by The Laurence Sterne Trust, 'Endless Journey' contains 12 illustrated cards, which can be arranged to create "479,001,600 different landscapes" inspired by the stories and characters of Laurence Sterne. The present edition is the second, published in 2015.









Avec un Traité Elémentaire du Paysage
à Paris
Rue S. Jacques, N° 34
Mrs CLARK
London,
Published by SAMUEL LEIGH, 18 Strand
1824
PANORAMACOPIA
621
MYRIORAMA
SECOND SERIES
ITALIAN SCENERY
Schlachten-Myriorama
Tausend Schlachtengemälde
PRODUCED FOR PICTORAMA BY NEWMAN NEAME LIMITED
PICTORAMA

“The Trained Elephant”

193 [ANONYMOUS]

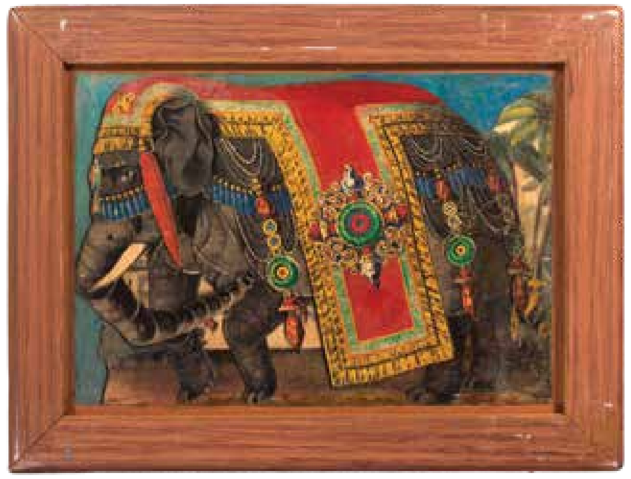
[Elephant tableau game].

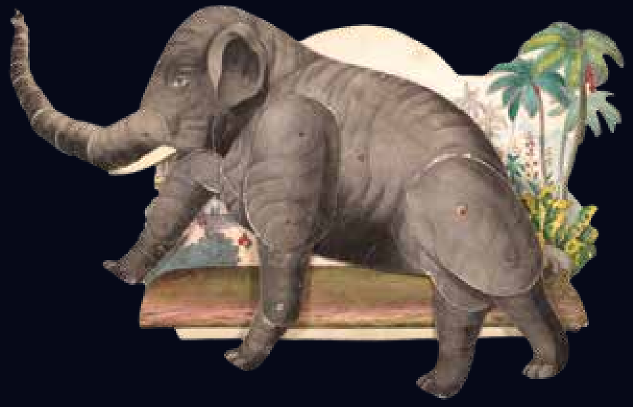
Publication
[Possibly Germany, mid-nineteenth century].

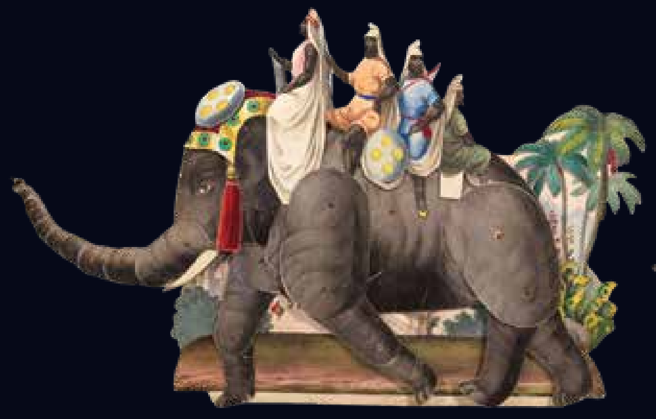
Description
Lithographed paper over paste-board backdrop with contemporary hand-colour, to which is attached an articulated elephant (200 by 340mm), accompanied by 34 interchangeable cut-out pieces, eight of which are mounted on wooden stands, with eight uncoloured printed sheets (100 by 125mm), that can be mounted on a grooved wooden baton (15 by 220 by 35mm); housed in original publisher’s wooden box (250 by 345 by 120mm).

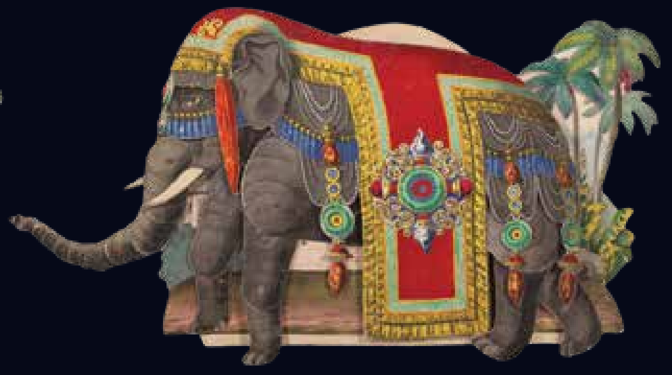
Number of items
1

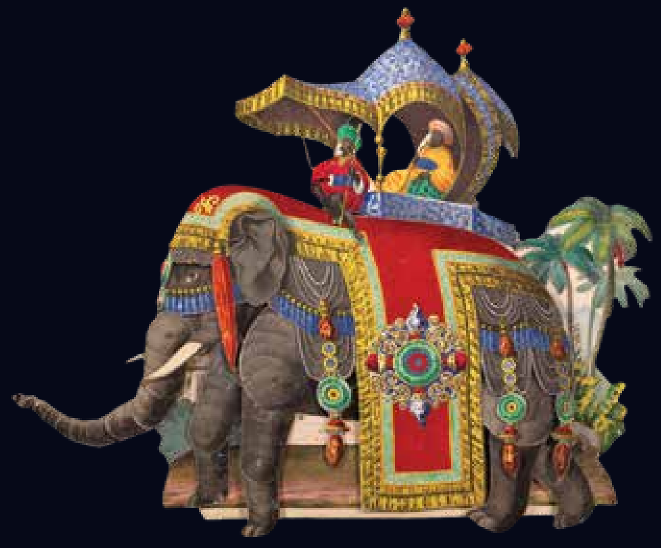
A multi-lingual tableau game from the mid-nineteenth century, in which players assemble standing scenes featuring a large articulated elephant. Eight lithographed sheets show the different scenes that can be formed by arranging the elephant, whose legs and trunk move, and accessorising him with a variety of accoutrements, props, and figures. “The Elephant of the Maharajah”, “The Marchant’s Elephant”, “The Trained Elephant” (three scenes); “The Elephant as Gunner”, “Hindostan Warriors”, and “Asiatic Warriors of Antiquity” are illustrated, and captioned in German, French, English, and Italian. The pieces can be inserted into a grooved wooden baton, which allows them to stand against a folding paper backdrop showing a lush landscape of forests, hills, and a fort.











A Chinese tea set

194 **TRENTSENSKY, M[atthias]**

The Tea Plantation.

Publication
Vienna [and] London, M. Trentsensky [and] Joseph, Myers & Co., [c.1857].

Description
Folding lithographed paper backdrop mounted on paste-board, with contemporary hand-colour in full, accompanied by 51 figurines with wooden stands; housed in glazed colour printed pictorial paper over paste-board box original (210 by 275 by 45mm); extra-illustrated with two additional figurines from another game.

References
Science Museum, 'Catalogue of the Educational Division of the South Kensington Museum', 1850, p.148.]

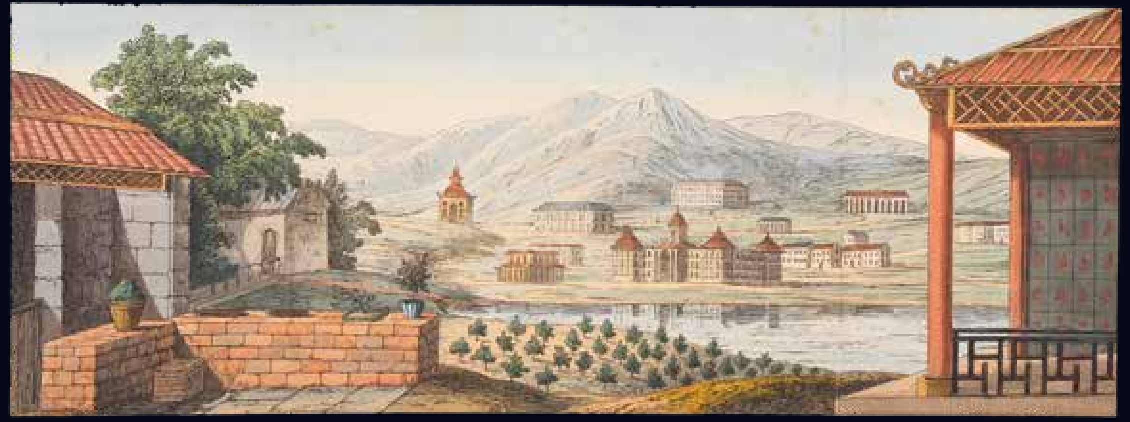
Number of items
1

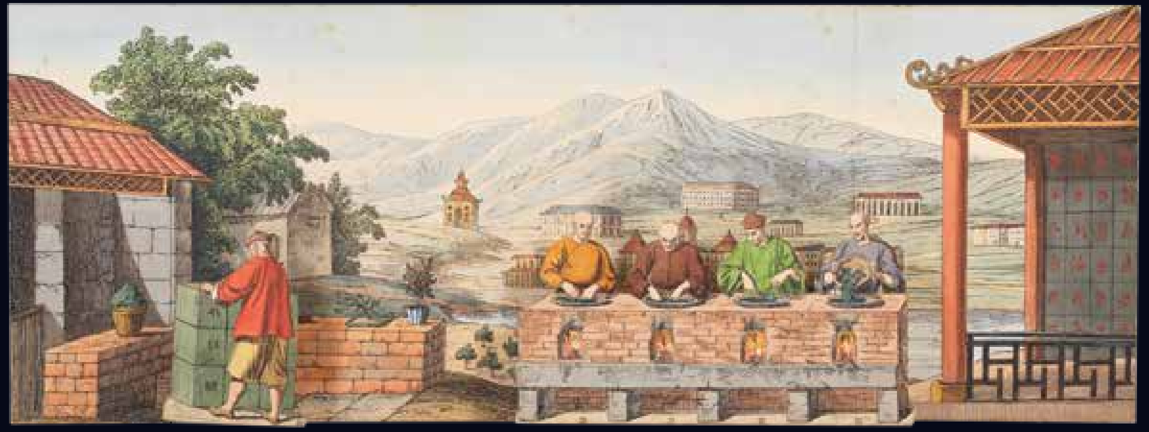
Listed in the 'Catalogue of the Educational Division of the South Kensington Museum' of 1850 for six shillings, 'The Tea Plantation' was published and sold in London by Joseph, Myers, & Co., the British agent of Viennese publisher Matthias Trentsensky. This "drawing-room toy" consists of a folding lithographed backdrop showing a Chinese town on the slopes of a hill, and 51 cardboard figures and objects mounted on wooden stands, to be assembled in various arrangements. The figures are all engaged in different aspects of the tea-cultivation and preparation process, from sorting leaves to packing and weighing boxes. Each is numbered on the verso.

Also included in the box are paper figures depicting two German gentleman, neither mounted on wooden blocks. One is a "Kiepenbauer", or a basket-carrying merchant, with "Sutton. L." written to the verso. It is likely that these two pieces were added by one of the game's owners; they certainly seem lost on the tea plantation!

Provenance
With a typed label, "Lent by the Hon Steven Runciman", (1903-2000).

THE TEA PLANTATION





Views of Paris

195 **ARNAL, [Marcellin Alexandre], possibly Paris**

6 Vues.

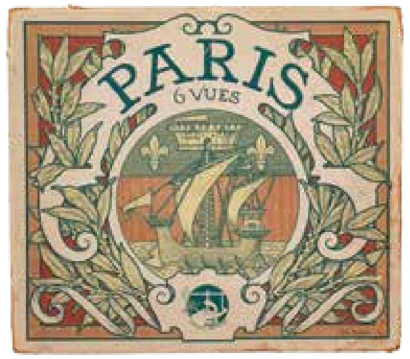
Publication
Paris, Imp. Mazerand, [c.1900].

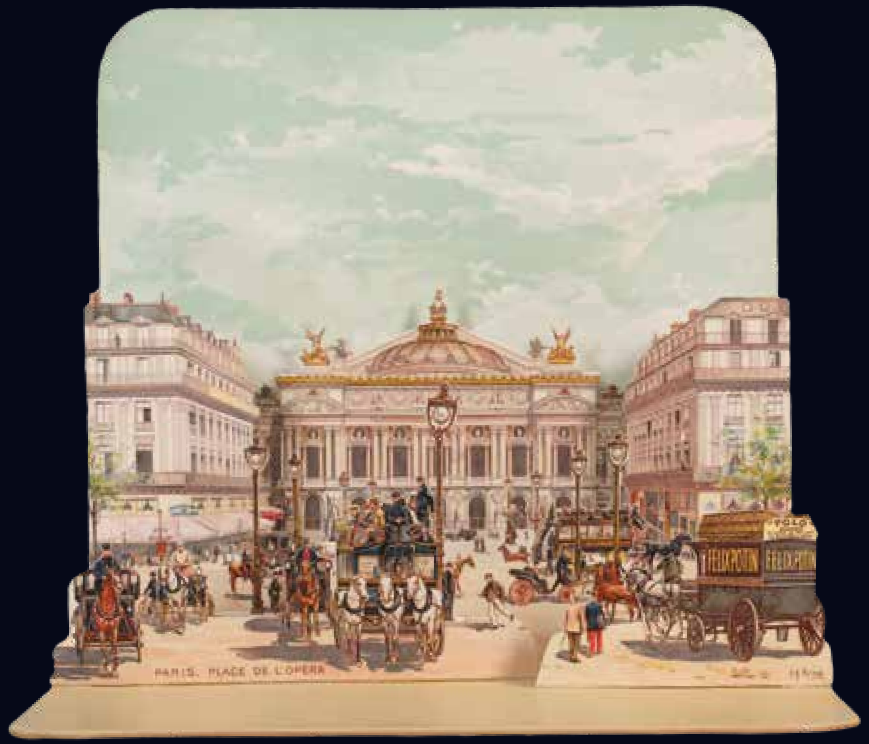
Description
Six pull-up colour-printed pull-down city views (190 by 210mm), each made of four extending panels, a backdrop, folding into printed card cover; housed in original glazed printed paper over paste-board box (200 by 225 by 50mm).

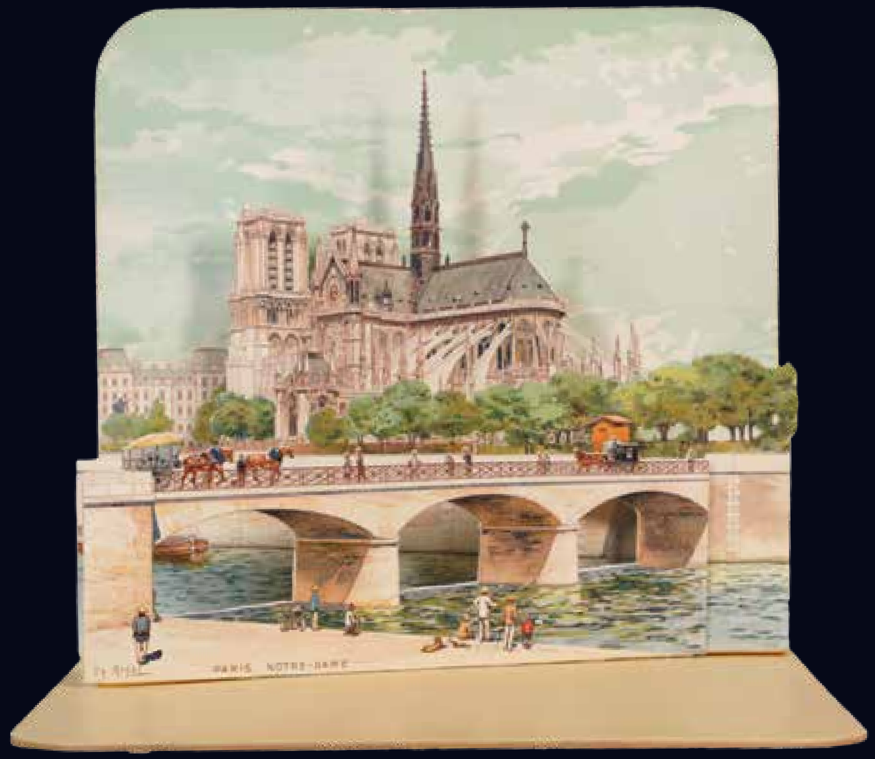
Number of items
1

The Mazerand publishing firm, established in the 1870s by Jean Baptiste Mazerand, specialised in producing cardboard boxes for chocolatiers, but also published a wide range of luxury stationery, including special editions for events such as the Chicago World Fair in 1893. Likely made for the Exposition Universelle of 1900, held in Paris, these six views of the capital present iconic sites and scenes: la Place de la Concorde, la Place de l'Opéra, l'Hôtel de Ville, Notre-Dame, la Place du Carrousel, and le Palais de Justice.

The imprint "Ch. Arnal" appears on the original box in which the views are housed. The Arnal family were intertwined with the Mazerands during the mid- to late-nineteenth century, with Marcellin Alexandre Arnal marrying Justine Adèle Mazerand in 1874, and Pierre Zacharie Mazerand wedding Marie Irma Arnal five years later. Arnal is also named on one of the firm's advertisements as its representative, and winner of medals at various expositions.







Three-dimensional greetings cards

196 [VARIOUS MAKERS]

[52 elaborate colour-printed Greetings cards].

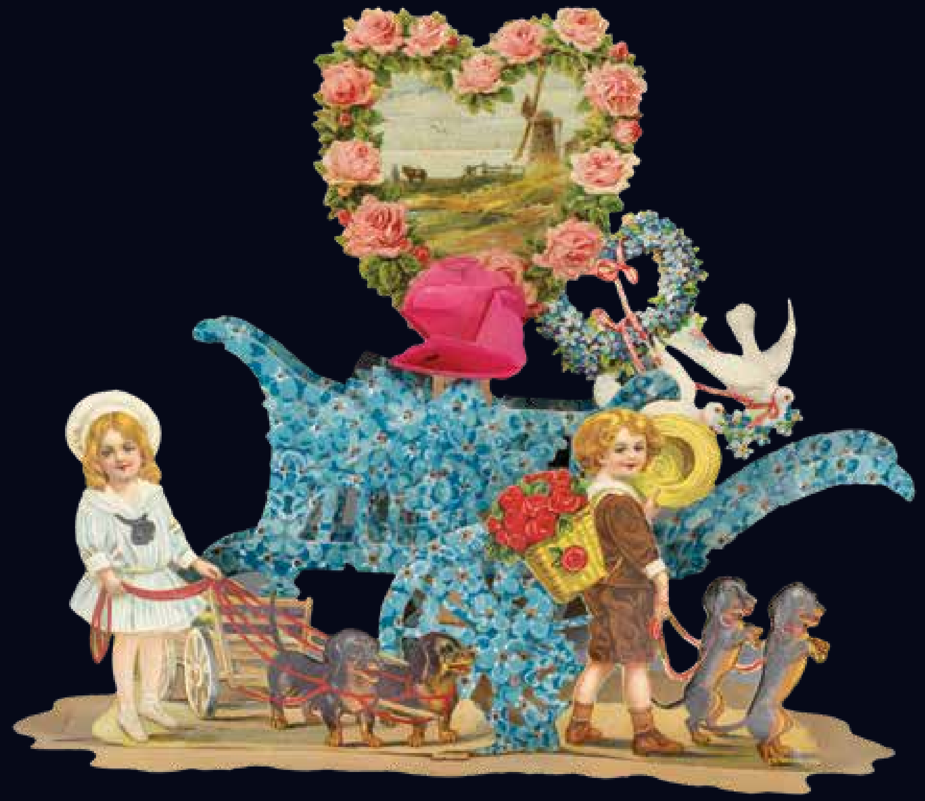
Publication
[Britain, France, Germany, late-ninteenth and early-twentieth century].

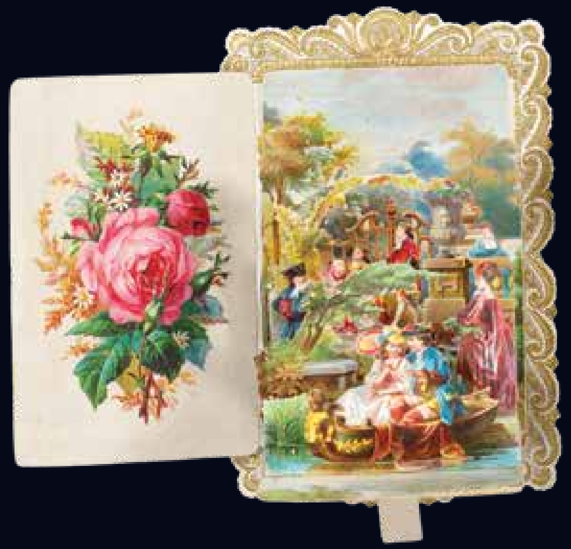
Description
52 colour-printed self-standing cards (various sizes), most with multiple layers, intricately cut, many with manuscript messages.

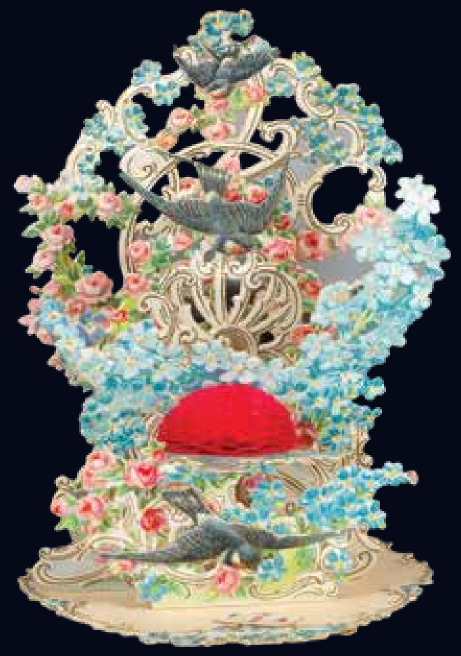
Dimensions
Smallest: 110 by 60mm
Largest: 240 by 390mm

Number of items
52

A selection of elaborate colour-printed greetings cards from the turn of the twentieth century, bearing Christmas, New Years, Valentine's and birthday messages. Vibrantly-coloured, and often embellished with paper lace, honeycomb paper, gilt, and embossing, the cards display light-hearted themes and motifs, such as childhood, nature, and romance. The majority have multiple layers that separate when the card is stood upright, creating a three-dimensional scenes or designs, including a flower-bedecked motorcar, and a extravagant floral arrangement.







Card times

197 [VARIOUS MAKERS]

[560 Greetings cards].

Publication
[Britain, France, Germany, Russia, Israel, mid-nineteenth to late-twentieth century].

Description
560 greetings cards (various sizes) exhibiting the gamut of moveable mechanisms, some with manuscript messages.

Number of items
560

The exchanging of greetings cards can be dated back to ancient China, and traced through the centuries, with friends and family members wishing each other prosperity and happiness for the New Year, celebrating recent births, or expressing their passions with valentines. In medieval Germany, such missives began to be printed from woodcuts, but it was not until the nineteenth century that there was a boom in the production of commercially-printed cards. In Britain, the industrial revolution and the introduction of the Penny Post led to a surge in the exchange of cards for all sorts of occasions, from birthdays to holiday souvenirs. The Temperley Collection includes 500 greetings cards from around the world displaying a comprehensive array of moveable mechanisms and paper engineering techniques.

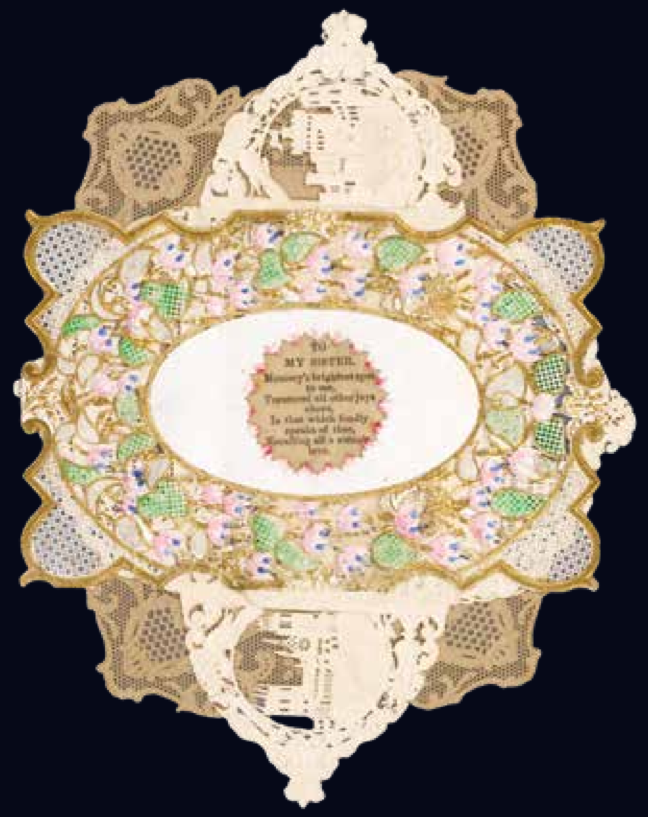
These include intricately-cut, embossed, honeycomb, and paper lace designs, with some cards cut into appropriate shape: a pair of knitted boots to celebrate the birth of a new baby, an ornate cross on the occasion of a first communion, and a deck of cards to wish the recipient luck. A variety of different materials are incorporated into collage cards, with animals' tails often crafted from string. Many cards can be transformed into three-dimensional scenes and objects, including a rocket named "Space-Xmas", with separate entrances for Father Christmas and his elves.

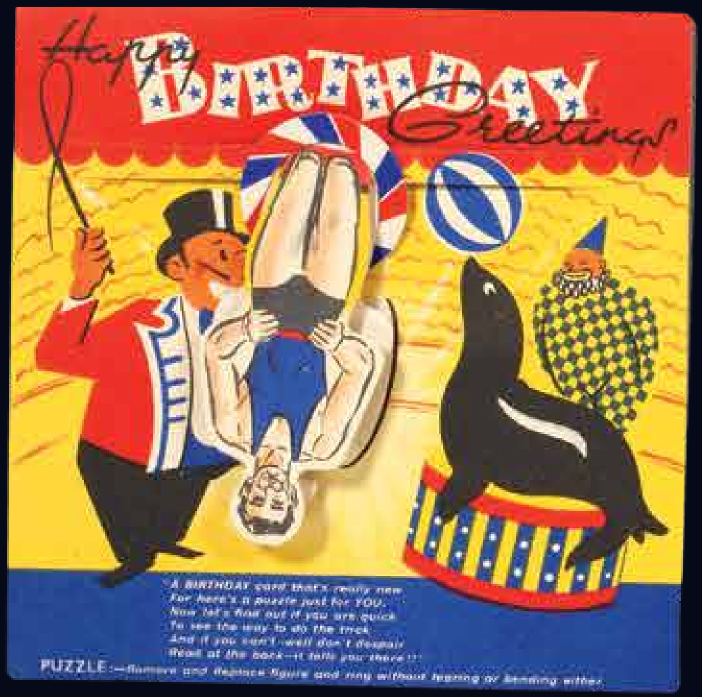
Moveable elements include pull-tabs, rotating volvelles, lifting flaps, and articulations, which bring the subjects of the cards to life. A dog raises its paw and shakes the hand of its young master at the pull of a tab; the dreams of a sleeping child are revealed in the series of toys he envisages as the circular plate is turned; Father Christmas's beard is flipped up to reveal a snowy scene beneath; an articulated owl can be made to flap its wings.

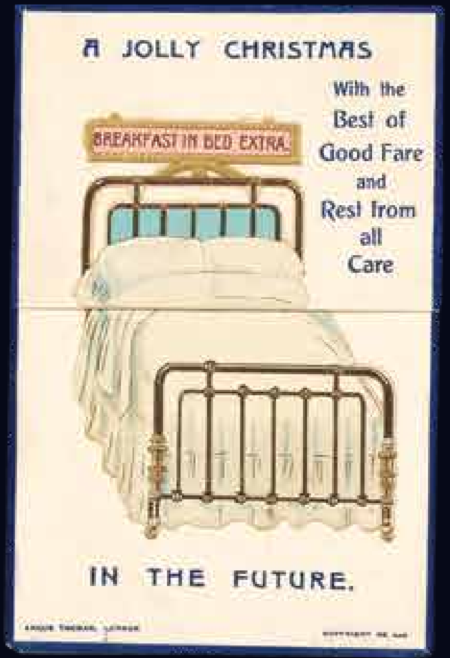
Further transformations occur on those cards which instruct the recipient to hold them to the light. By doing so a snowman is transformed into Father Christmas, and a Venetian evening scene illuminated by moonlight. There are also cards that serve as peepshows, with multiple layers creating a sense of depth when the extended.

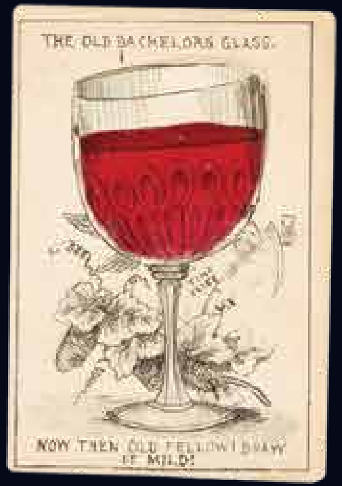
Five remarkable "Fonoscope" cards from the mid-twentieth century have vinyl records embedded into the card. One, which shows the three kings on their way to the see the baby Jesus, can be set in a record player to play 'While Shepherds watched their Flocks by Night' and 'Away in the Manger'. Another ingenious technique involves a thin translucent pouch containing sand, set within the card in the shape of a barrel, a bottle, and a toilet bowl. As the card is turned, the three receptacles are filled up or emptied!

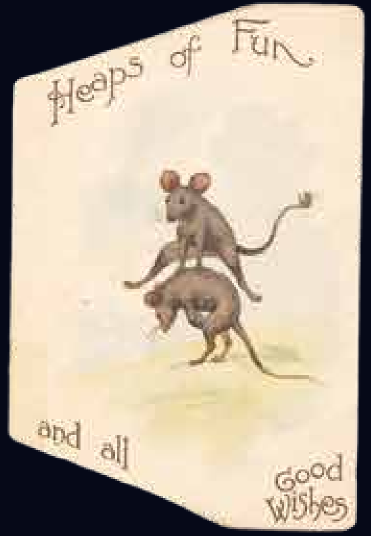
Birthday Souvenir

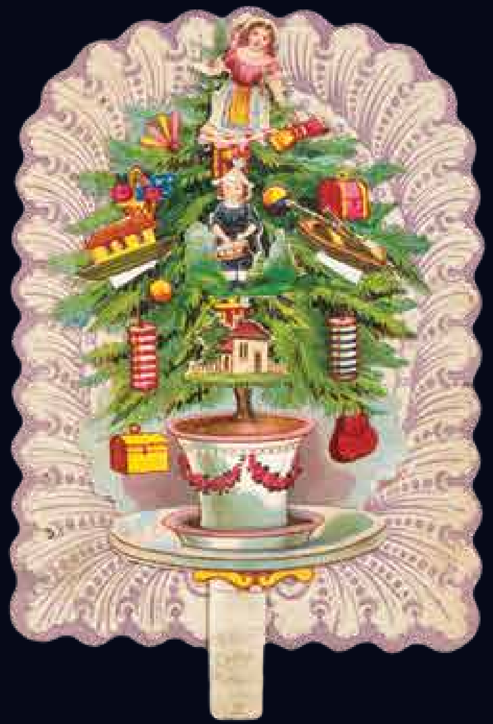


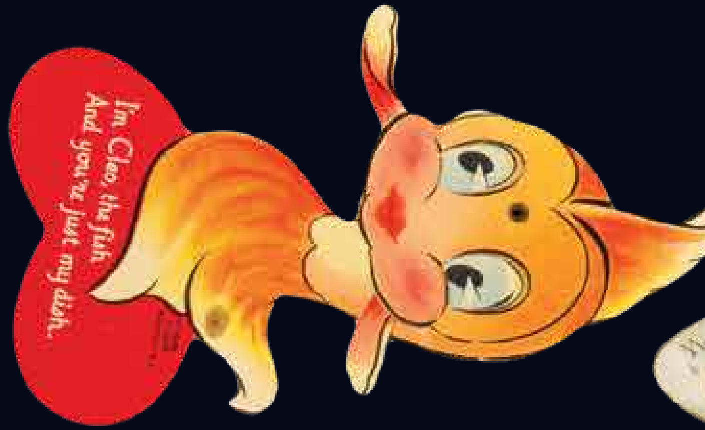

Happy BIRTHDAY Greetings
"A BIRTHDAY card that's really new
For here's a puzzle just for YOU.
Now let's find out if you are quick
To see the way to do the trick
And if you can't - well don't despair
Read at the back - it tells you there!!"
PUZZLE:—Remove and Replace figure and ring without tearing or bending either.

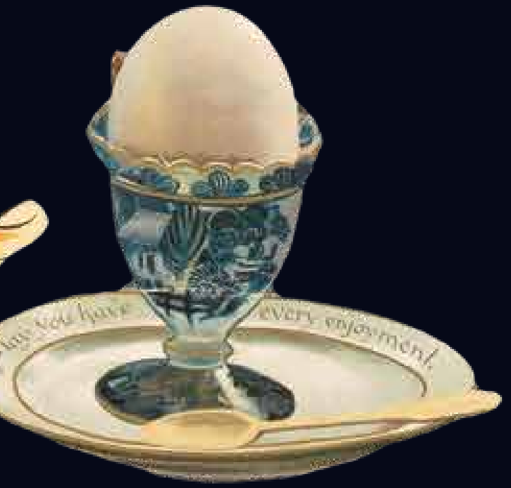

A JOLLY CHRISTMAS
With the Best of Good Fare and Rest from all Care
BREAKFAST IN BED EXTRA.
IN THE FUTURE.

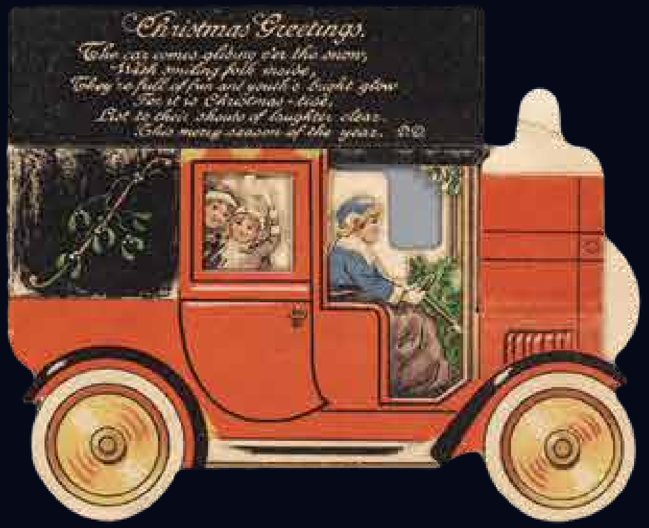

THE OLD BACHELORS GLASS.
NOW THEN OLD FELLOW! DRAW IT MILD!

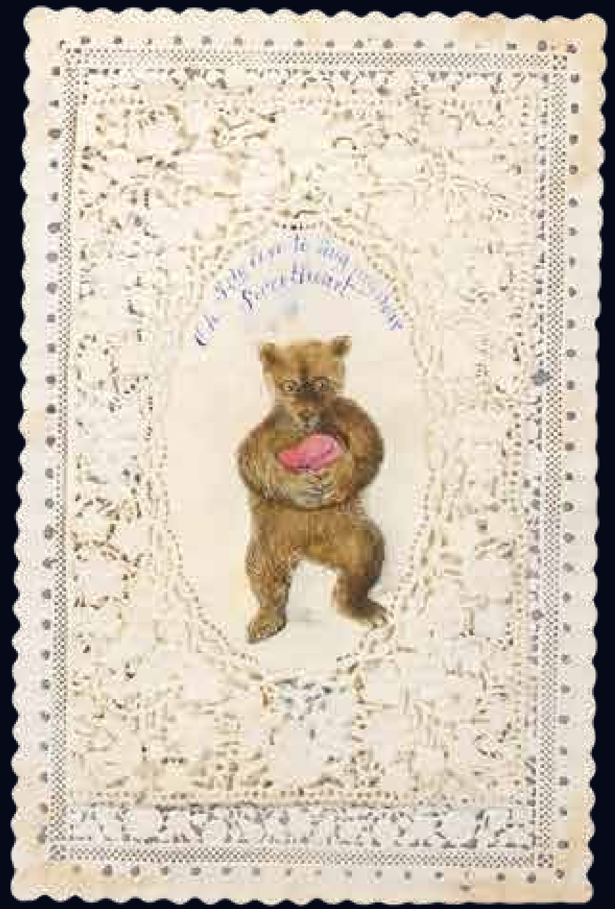

Heaps of Fun
and all
Good Wishes

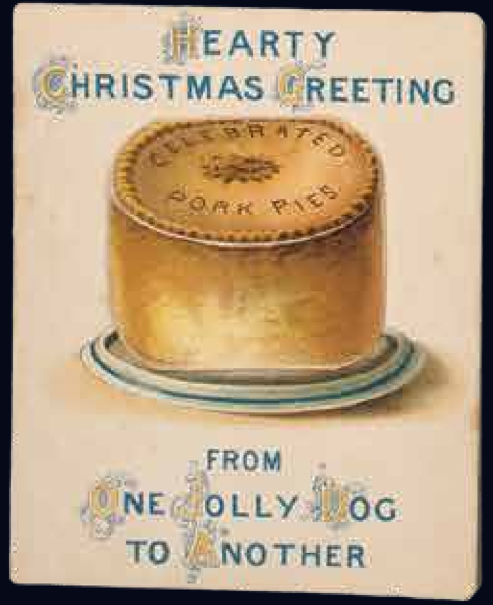


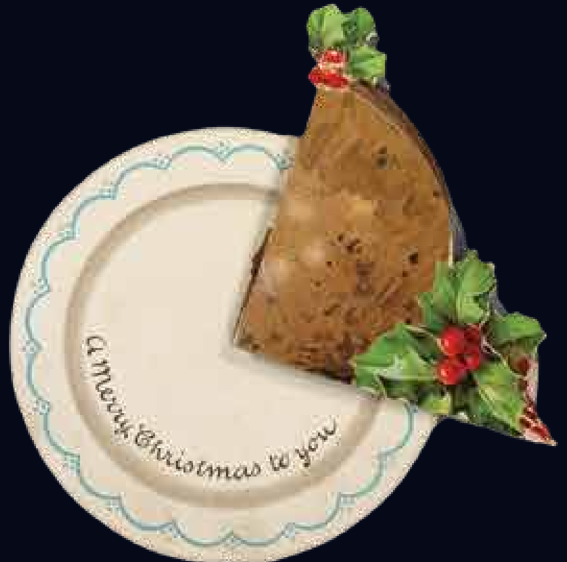

I'm Cleo, the fish
And you're just my dish.

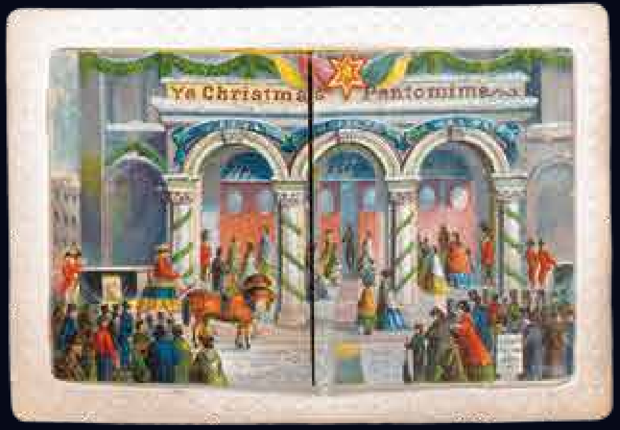

May you have every enjoyment


Christmas Greetings.
The car comes gliding o'er the snow,
With smiling folk inside,
They're full of fun and youth's bright glow
For it is Christmas-tide.
List to their shouts of laughter clear,
This merry season of the year.




HEARTY CHRISTMAS GREETING
CELEBRATED PORK PIES
FROM
ONE JOLLY DOG
TO ANOTHER


A Merry Christmas to you


Ye Christmas Pantomime

Postcards from around the world

198 [VARIOUS MAKERS]

[475 Postcards].

Publication
[Britain, France, Germany, Austria, Japan, China, USA, late-eighteenth to mid-nineteenth century].

Description
475 postcards (various sizes) exhibiting the gamut of moveable mechanisms.

Number of items
475

In 1840, writer, intellectual, and professional prankster, Theodore Hook sent the first picture postcard, bearing a hand-painted caricature of post office scribes, to himself. This practical joke did not catch on, and it was not until several decades later that the public began to accept, and soon to adore, this radical new form of missive. The Temperley Collection includes a vast selection of 475 postcards, manufactured and sent from the late-eighteenth to the mid-nineteenth century, from all around the world.

Numerous different mechanisms, media, and materials are represented. Several postcards have unique shapes, often reflecting the destination from which they were sent. There is a rucksack from a traveller in Germany, a train from a rail trip to Birmingham, and a lighthouse from Scarborough. The large number of fish and sea creatures reflect the popularity of the British seaside; an oyster "picked up on Brighton Beach", opens to reveal the written message within, as well as an unfolding set of photographic prints of the city.

Many of the postcards have pull-out elements, including an Israeli New Year's card from the 1960s showing a paratrooper, from whose star-emblazoned parachute unfolds a prayer for safety, as well as a "year of peace and expansion". There are series of postcards by the Valentine Publishing Company of Dundee dedicated to British domestic tourism, with designs showing boats, cars, and buses captioned according to the site or city being visited; part of the vehicle can be pulled out to show a set of photographic prints of the attractions. Other optical transformation are effected by holding the postcard to the light. Some of these cause a nighttime scene to be illuminated, while others reveal hidden elements, such as the legs of three men, captioned "Oxford Bags cover a multitude of S(h)ins". One is even activated by being held to the heat, upon which a terrified man is presented with quadruplets by his wife!

Pull-the-tab mechanisms are employed to augment the comic effect of numerous caricature and comic postcards, from the portrait of a lady who suddenly pokes out her tongue, to a manservant who, upon the instruction to "serve the salad undressed", swiftly abandons most of his clothing. Volvelles are also used to animate images: some rotate within a small range, allowing a rowing boat to move atop the waves, a couple to dance, and seated women to kick their legs, while others turn a full 360 degrees, so that the recipient can look through a series of snapshots from the sender's holiday destination, or even play a game of taboo, complete with spinner to select the word.

Collage postcards were both made by hand and commercially manufactured, and often have subjects such as flowers, animals, or figures, and include materials such as feather, fabric, string, cut-paper, and even dissected stamps. A mother sending one such postcard from Hong Kong to her daughter in England points out this technique: "If you look closely at this picture, You will see it is all made of stamps. Isn't it clever?". Some postcards are themselves made of other materials, such as metal, cork, wood, and leather, and many of the paper examples include embossing and paper lace.

Seeing the Beauty Spots
for miles round.
At MALVERN
Just Arrived at
BOGNOR REGIS
2004
Worcester
Mail
An Old Friend's
Views
of
LYNMOUTH
Reg. Design
Seen on the Sands at Bournemouth
From
To
St. Ives
in a
Pasty.
Plenty of Pails, but few
pale people at
MARGATE
To Madame Tray
24 Dieppe Street
W. Kensington
From Miss Woods.
A Present
for a
Good Child
From a saucy Shrimp
at BRIGHTON
To Miss N. Dixon
Friday St.
Nr. Dorking
Surrey
HASTINGS
Reg. Design
From
HASTINGS
Hants
Scarborough
IN A
Crab

MAD MEN

Collectable cards from Paris's premium department stores

199 LE BON MARCHÉ [and] GALERIES LAFAYETTE

[49 department store promotional cards].

Publication
[France, c1890-1920].

Description
49 chromolithographed prints (various sizes) exhibiting the gamut of moveable mechanisms.

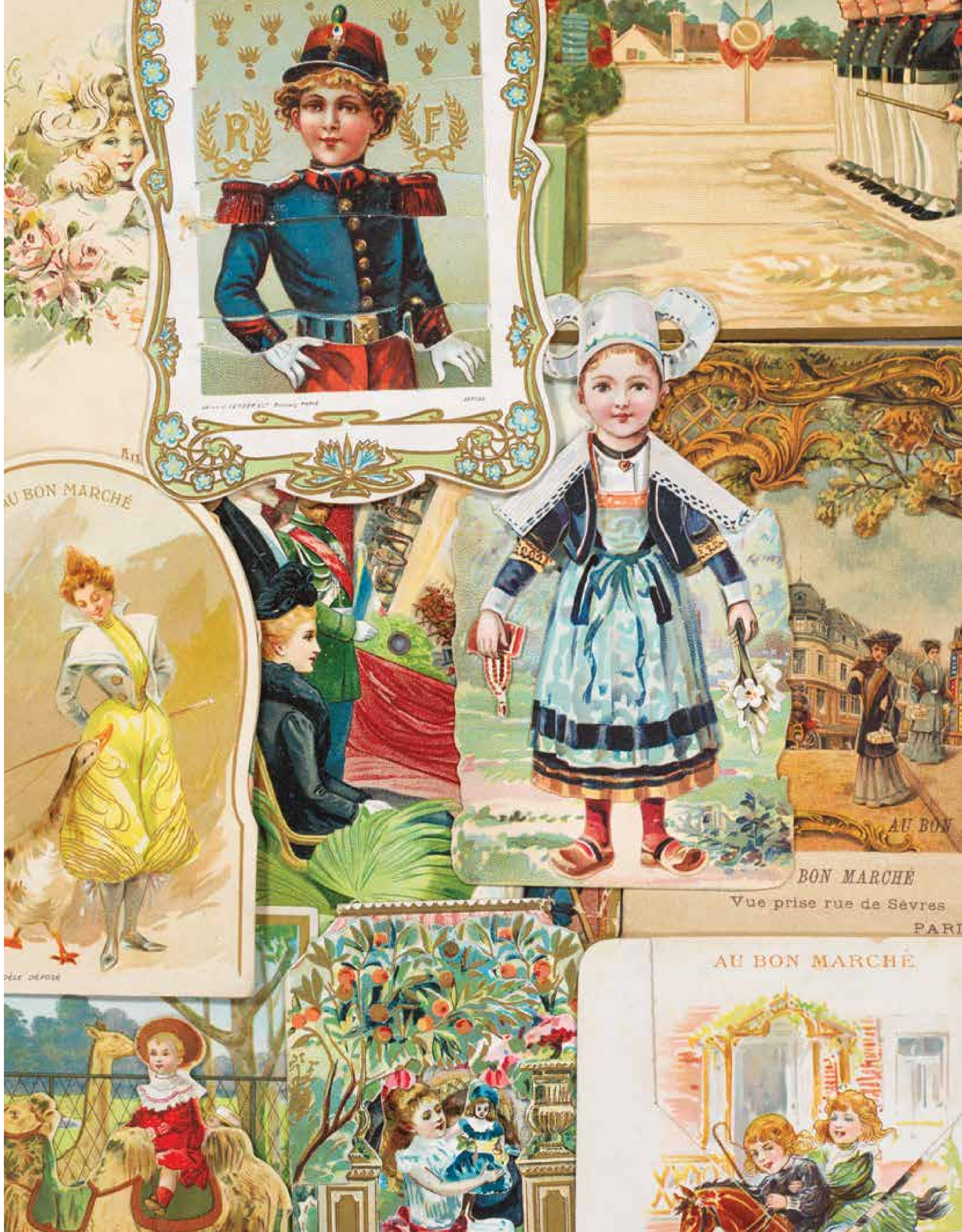
Dimensions
Smallest: 50 by 70mm
Largest: 105 by 165mm

Number of items
49

In 1852, French entrepreneur Aristide Boucicaut became a partner in a Parisian general store, Le Bon Marché. By improving the shopping experience with fixed prices, interactive displays, seasonal sales, elaborate window displays, and even a reading room where husbands could wait while their wives browsed, he transformed the shop into the first modern department store. In addition to these changes within the shop, Boucicaut launched a new marketing campaign which helped drive shoppers to his shelves. This involved issuing a series of collectable trade cards to be given to children accompanying their parents. A new card was produced each week, made by a wide range of French publishers. Le Bon Marché continued to produce these trade cards and adverts after Boucicaut's death in 1877, and the Temperley Collection contains a selection of 49 promotional prints issued by the store from the late-nineteenth and early-twentieth centuries.

While some of the cards simply bear quaint images of families exploring Parisian landmarks, always well-dressed in the latest fashions available at Le Bon Marché, many feature moveable mechanisms that transform the pictures shown. Ornate dressing screens can be unfolded to show girls applying makeup; tabs are pulled so that, for example, a milkmaid drops her pail of milk; volvelles can be turned to rotate through a series of images. One card shows a young boy and girl on a rocking horse, which can be expanded by a drawstring. A rather useful print shows the northern hemisphere on a volvelle, which can be turned to show the hour in each time zone, as written along the circular border.

So successful was Le Bon Marché's card campaign that it was soon replicated by numerous other Parisian businesses, including rival department store, Galeries Lafayette. Published around the turn of the century, one of their cards depicts Aesop's story of the wolf and the lamb, perhaps as part of a series of fable cards designed for children.



Ad infinitum

200 [VARIOUS MAKERS]

[342 advertisements].

Publication
[Britain, France, Germany, Austria, Czech Republic, USA, Argentina, late-nineteenth to early-twenty-first century].

Description
342 chromolithographed prints (various sizes) exhibiting the gamut of moveable mechanisms.

Dimensions
Smallest: 60 by 35mm
Largest: 360 by 285mm

Number of items
342

Commercial advertising rocketed from the mid-nineteenth century, with companies first placing advertisements in newspapers and magazines, and soon printing their own promotional material. Some such adverts may have been of genuine use - maps, recipes, fans, bookmarks, and rulers, for example - while many were intended simply as memorable amusements and, as such, feature a wide range of interactive mechanisms. The Temperley Collection contains 342 advertisements and other promotional material, mainly from the twentieth century, featuring a wide range of innovative and engaging moveables.

Many of the advertisements incorporate volvelles: a New York farrier shows his different wares on a rotating display, a basket of apples transforms into a bottle of Whiteway's Devonshire Cider, and a production of Cinderella at the King's Theatre in Edinburgh is performed, with scenes changing on the stage when the wheel is rotated. Lift-the-flap mechanisms are found on promotions for Bournville chocolate, Monkey soap, and Poulton & Noel potted meats, while pull-tabs transform images advertising Snider's Catsup, Bovril, and L.J. Lecat's "Savon Minéral". Hold-to-the-light prints also bring to life various scenes, including one of three little children watching a sunrise, produced by Peek Freans and Co. biscuits makers. The image on one advert is even transformed when held to a source of heat.

Some advertisements are cut into the shape of their product, including a bar of Hudson's soap, tea leaves sold by a Warwickshire merchant, and a bag of coal, emblazoned "more fires per ton". Articulated figurines and standing models advertise a range of different products, such as Sunlight Soap, promoted on the back of a rocking horse. In 2007, department store Neiman Marcus published a pop-up book to celebrate its 100th anniversary, featuring three-dimensional scenes and figures relating to its wares; one page unfolds to reveal a model standing in a voluminous dress comprised of images of iconic looks from the shop.

Perhaps to ensure that they were interacted with, some adverts take the shape of jigsaws, or other types of puzzles and quizzes. Several ingenious advertisements take interactive to a whole new level: to advertise lightbulbs to its Spanish-speaking customers, General Electric produced a paper pistol which came with a set of cardboard GE tokens which could be fired from the toy, and Nestle published a Milky Bar promotional print with a cut spiral pattern that allows it to be transformed into a cap!

What pops up on Sunday and stays fresh all week?
AN OUTSTANDING PERFORMANCE

Not all examples are promoting goods or services: a flip book published by the Royal Society for the Prevention of Accidents for cyclists demonstrates the safe way to approach cross-roads, and a double-ended print by the Church Army Crusaders attempts to win converts by contrasting the unhappy face of the unbeliever with the beaming smile of the devout Crusader. The brochure for an exhibition by Austrian artist Edda Seidl-Reiter has a photographic print of a woman's eyes with bright blue string pouring from her pupils.

The prevalence of moveable mechanisms in adverts, which has persisted from the late-nineteenth century into the twenty-first, indicates that physical interaction with a print has proven a reliable way to get a promotion, product, or message, to stick.

Le Lac des Cygnes
Dimanche 12 décembre 2010
Opéra Bastille
AIR FRANCE
WHAT HAPPENS TO THE BULL?
BOVRIL
WAIT HERE AND SEE
MARTINI
WHITEWAY'S DEVONSHIRE CYDER
Before we forget
IDEAS IN MOTION
THE HISTORY OF POP-UP AND MOVABLE BOOKS
APRIL 11-30, 2005
007
OMEGA
NEWBERRY LIBRARY
SHAWN SHEEHY
HANNAH RATSEL
TEACH YOUR CHILDREN TO WHITE
Pat-a-Cake
PAT-A-CAKE
SOME SARTORIAL CONSEQUENCES OF THE SECOND WORLD WAR
It's your round
Will she win the Gloves?
Pears' Soap
MR. AND MRS. JACK SPRAT
milky bar
Nestlé
SAVOY HOTEL LONDON
LONDON IS NEARER

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